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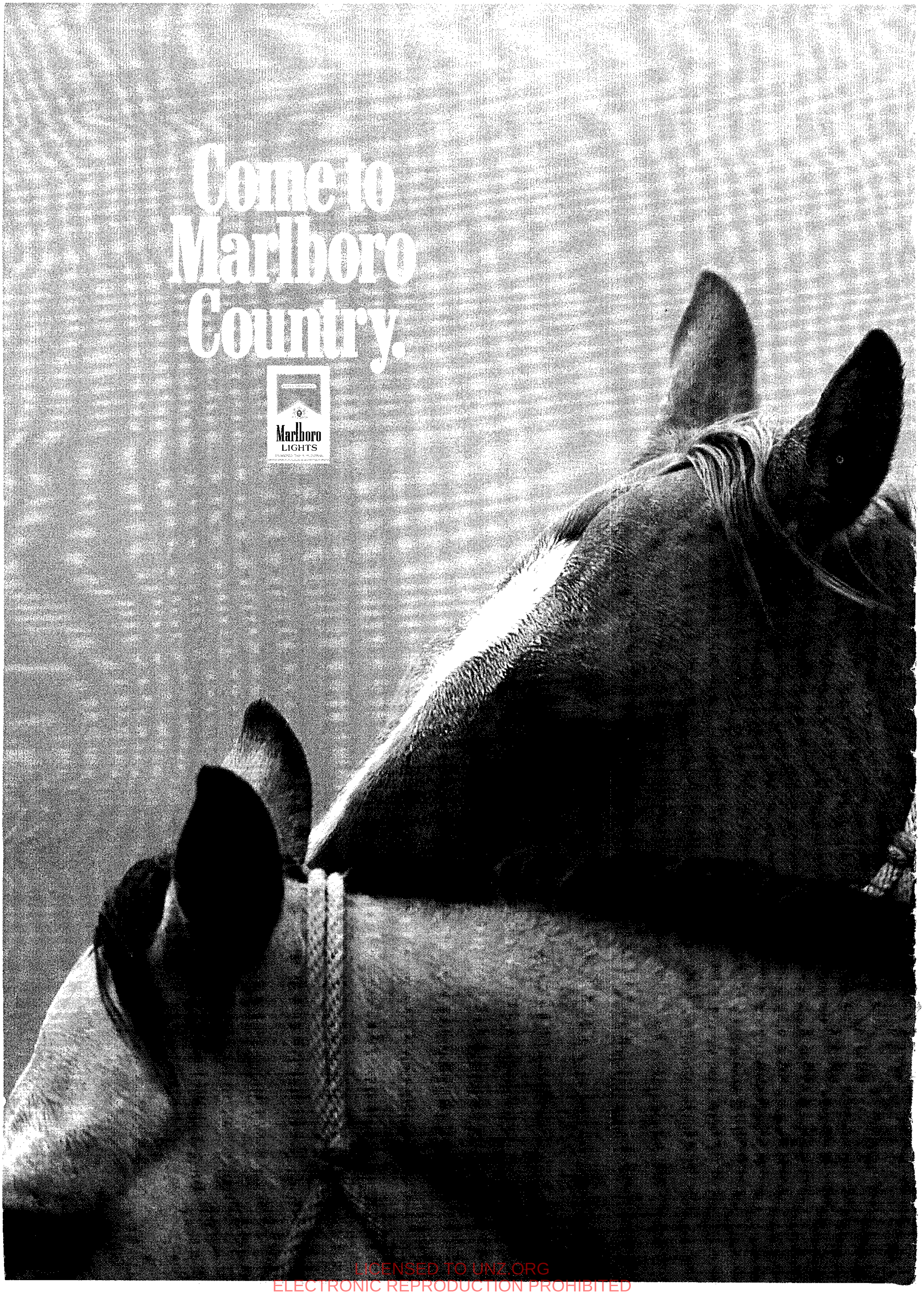
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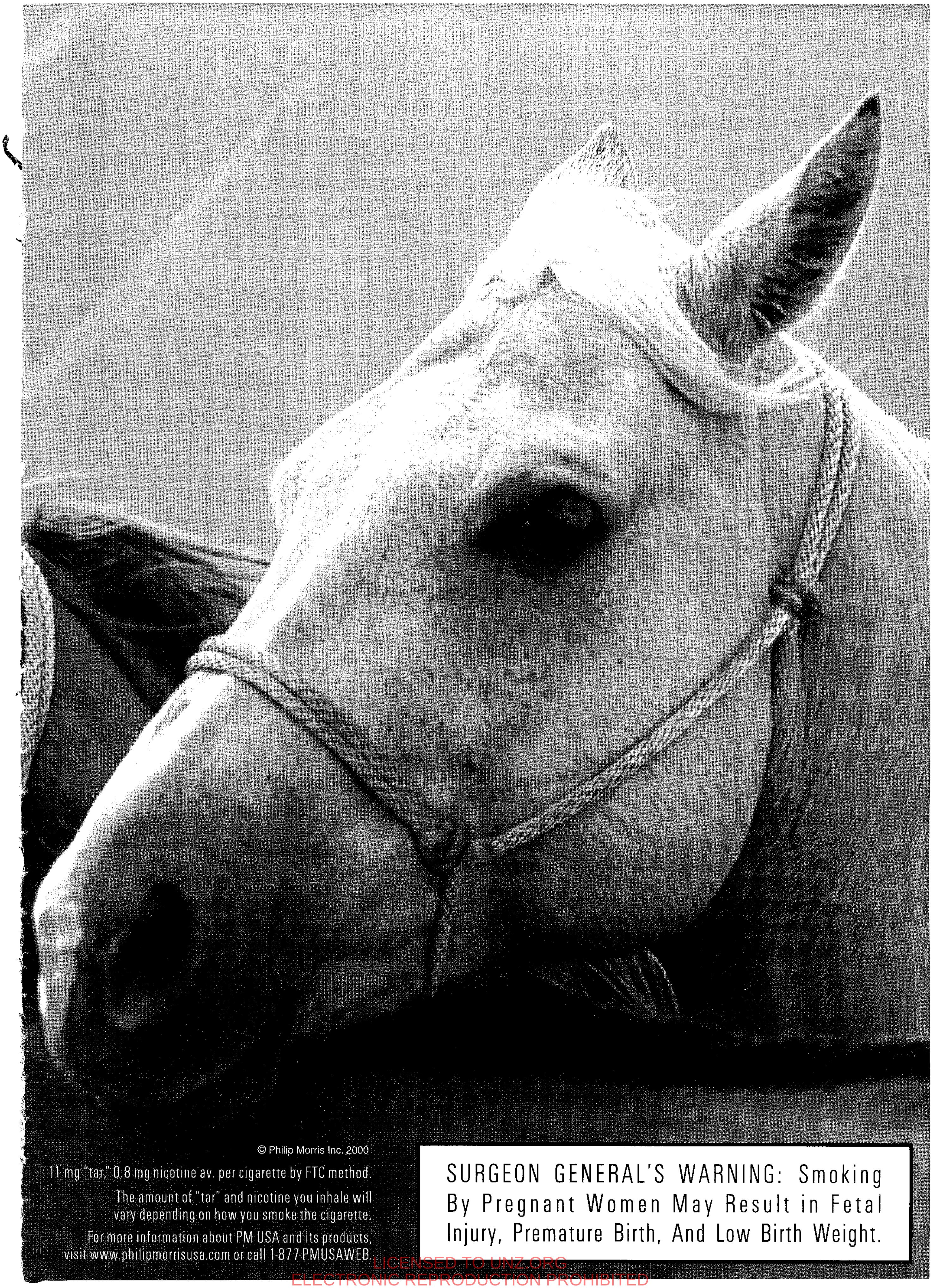

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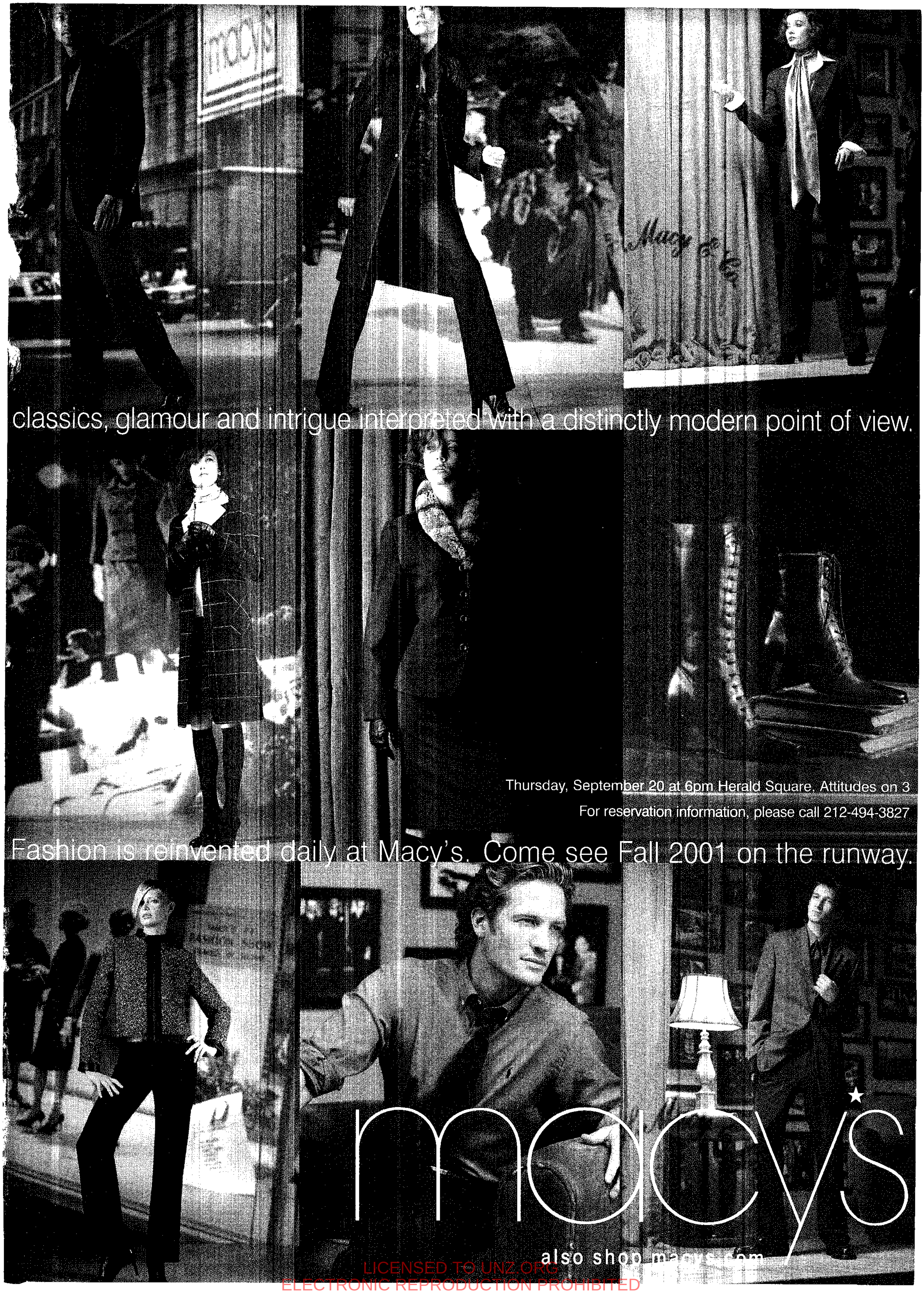
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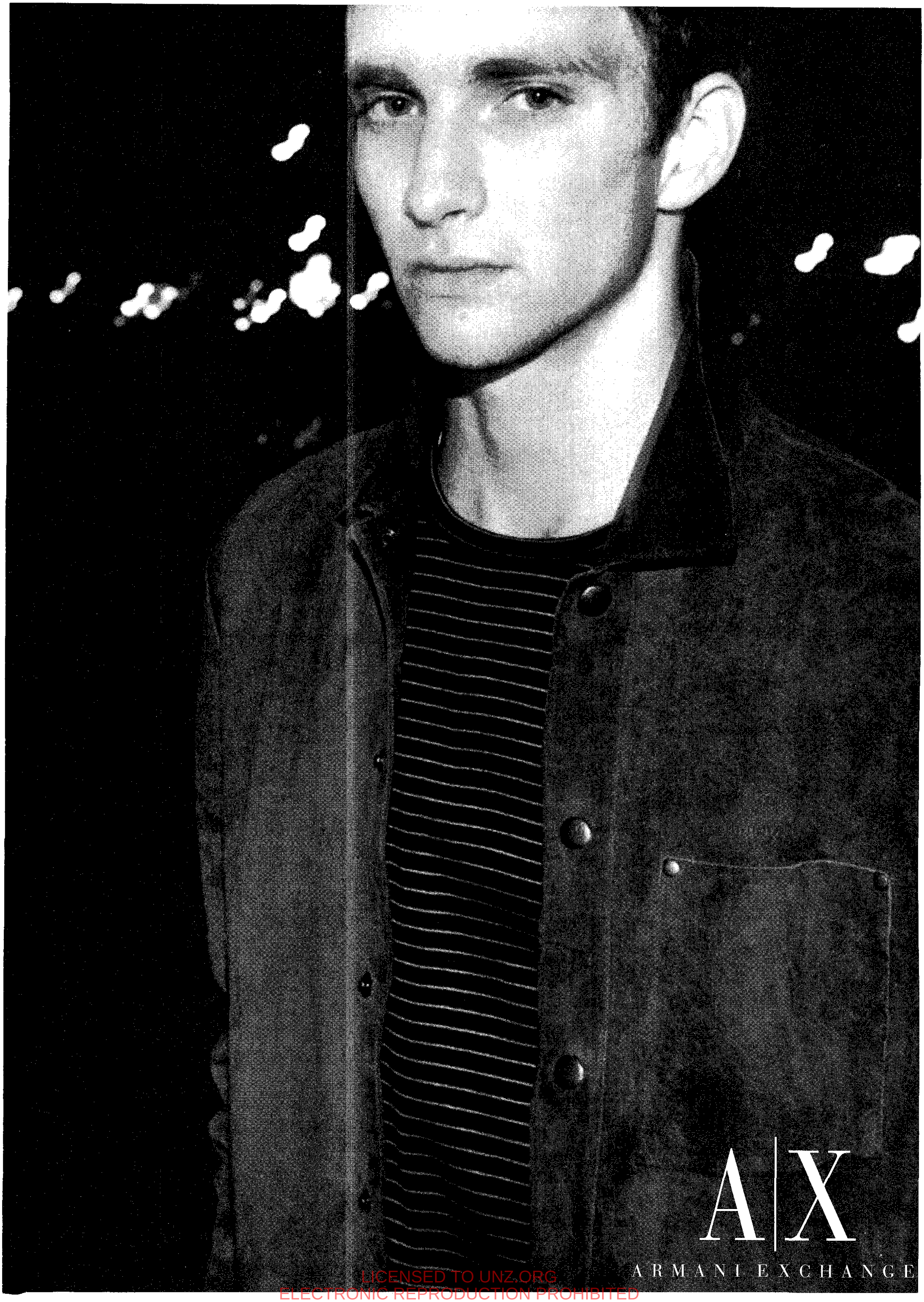
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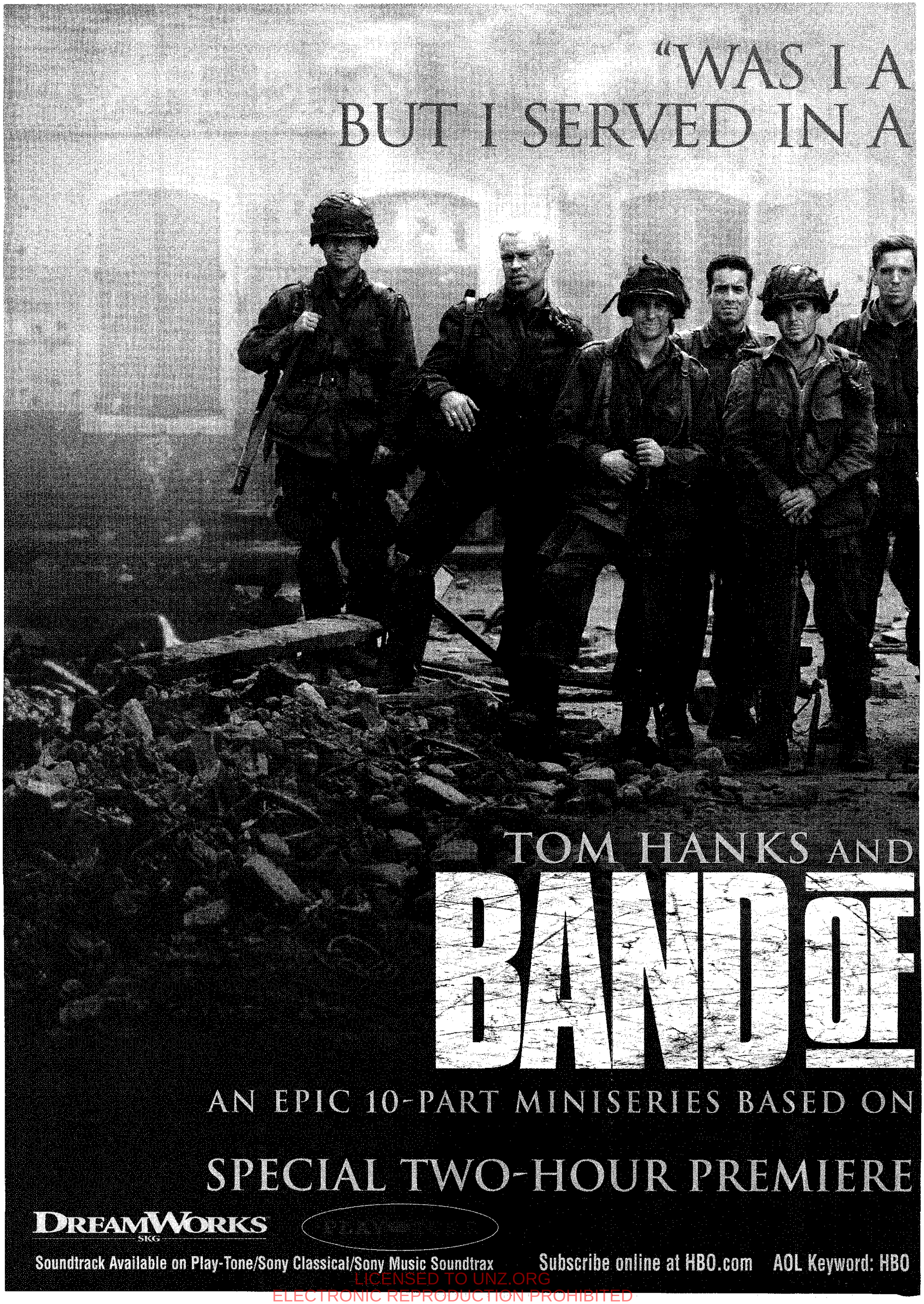

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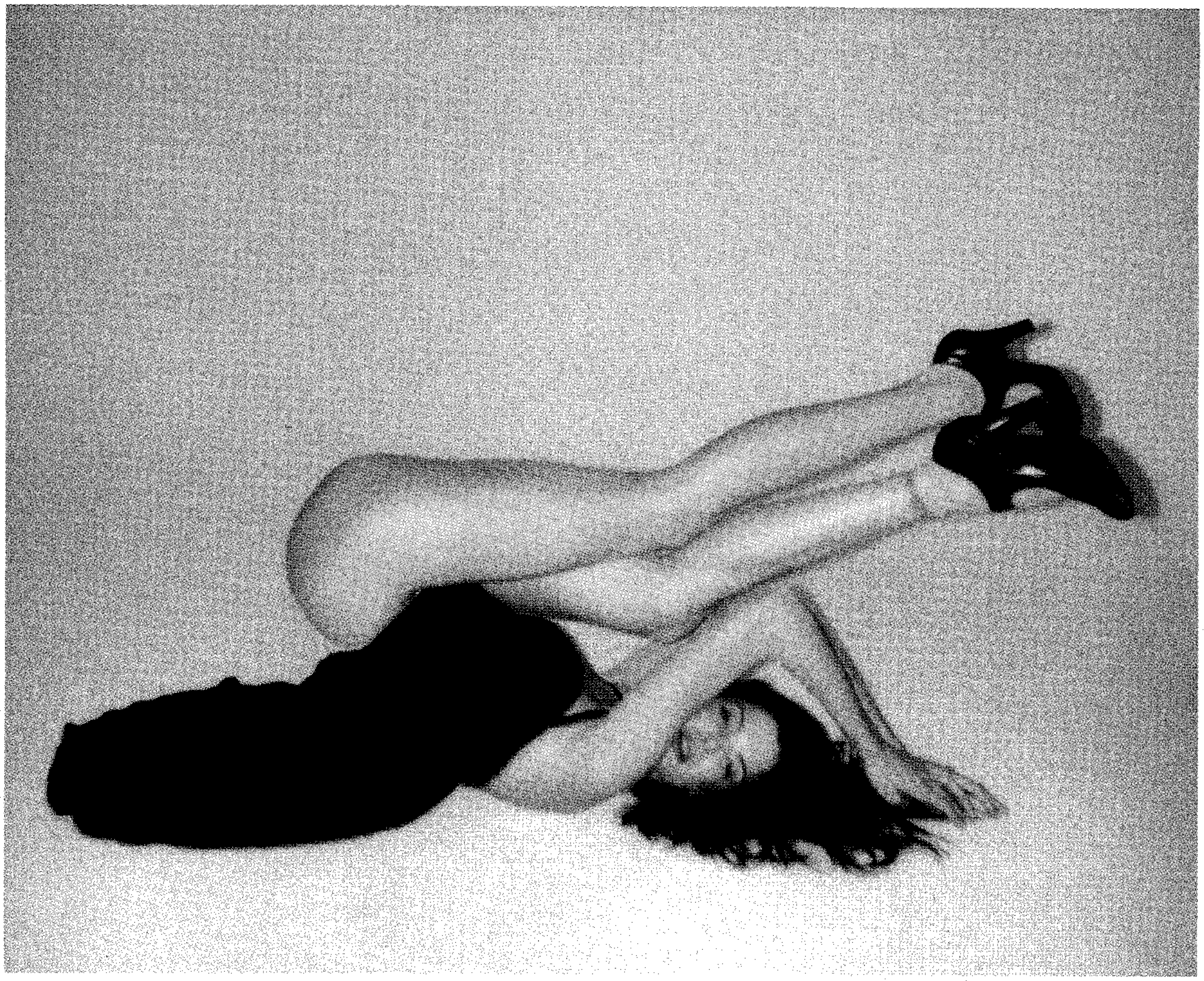

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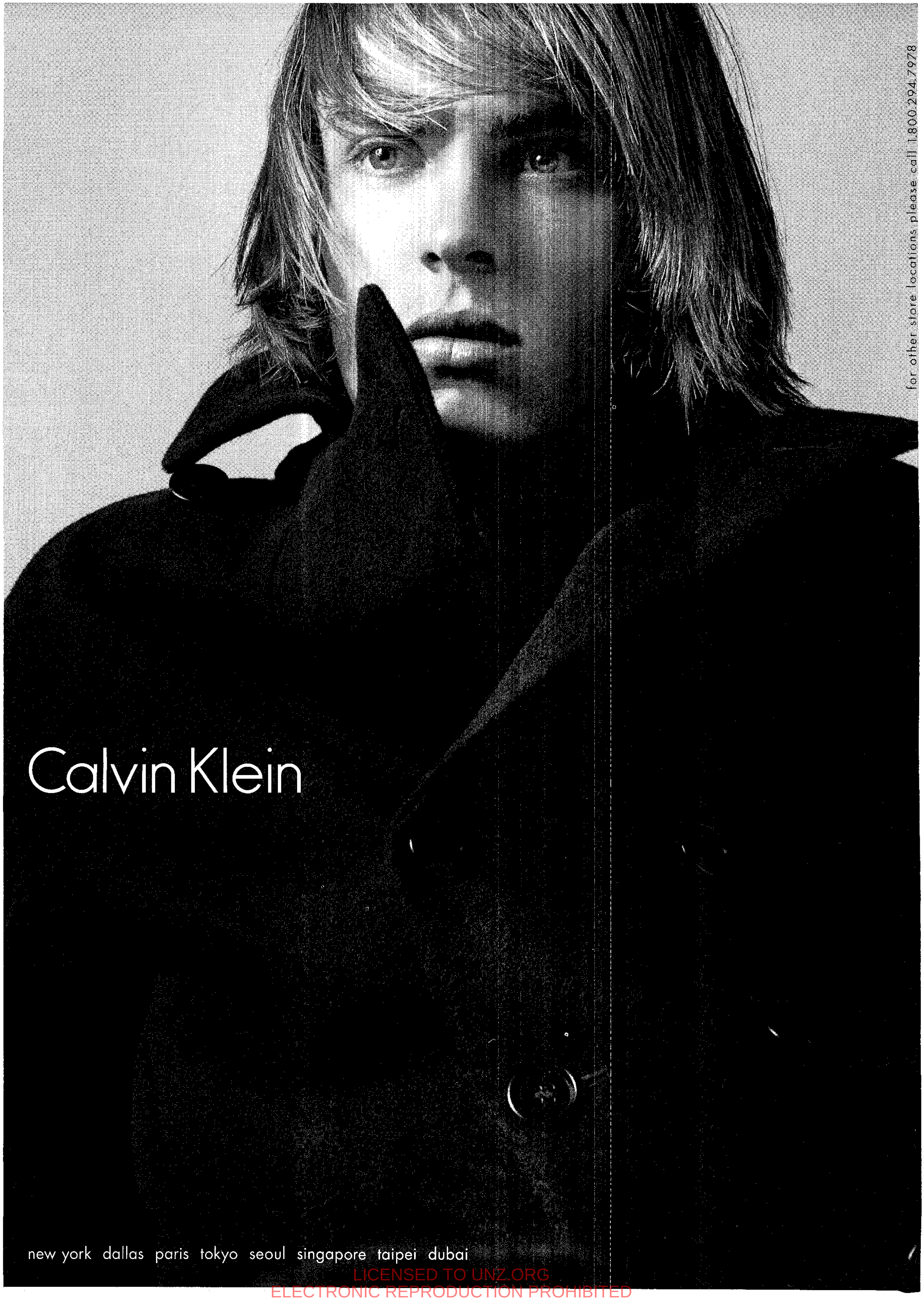
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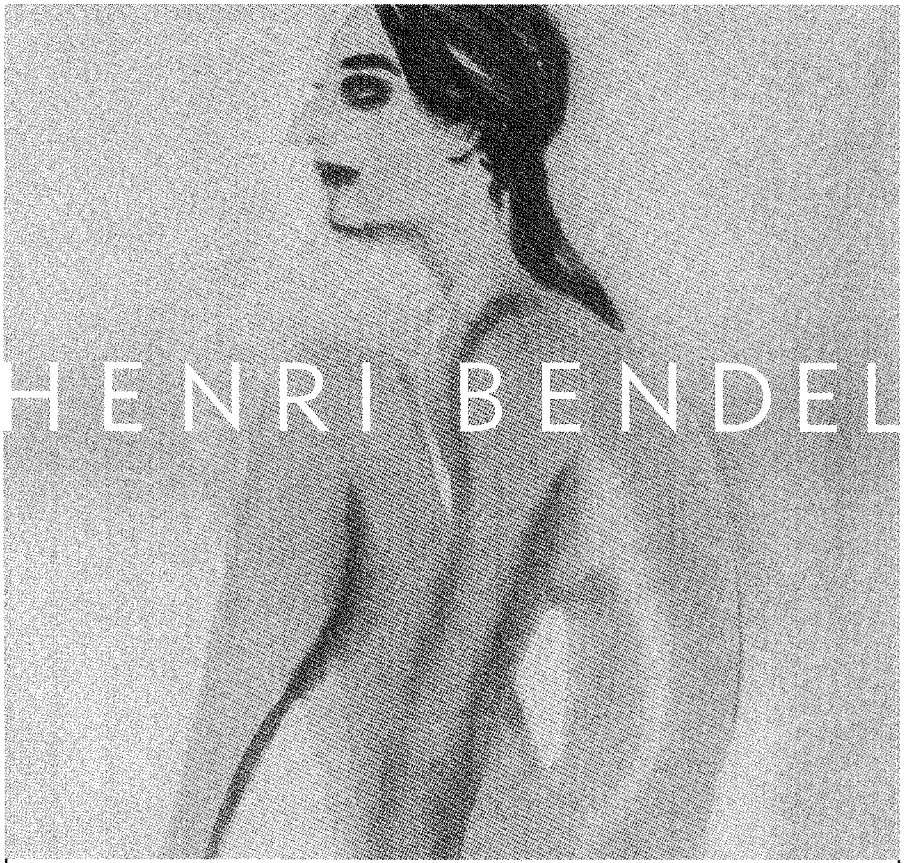

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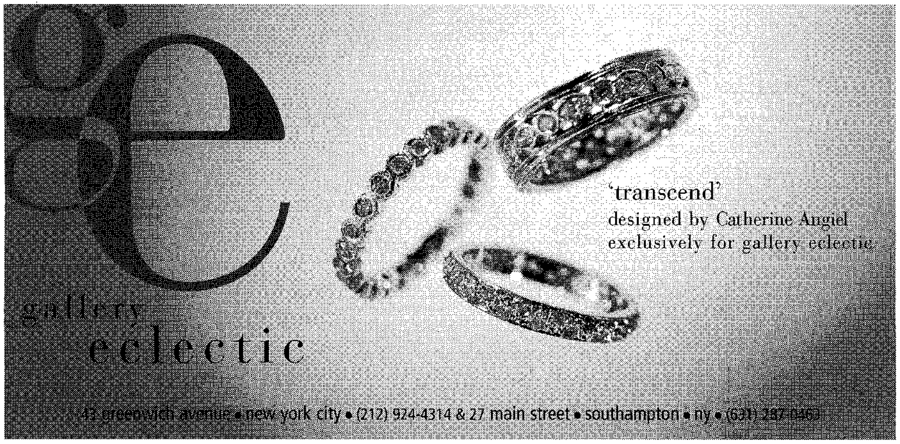

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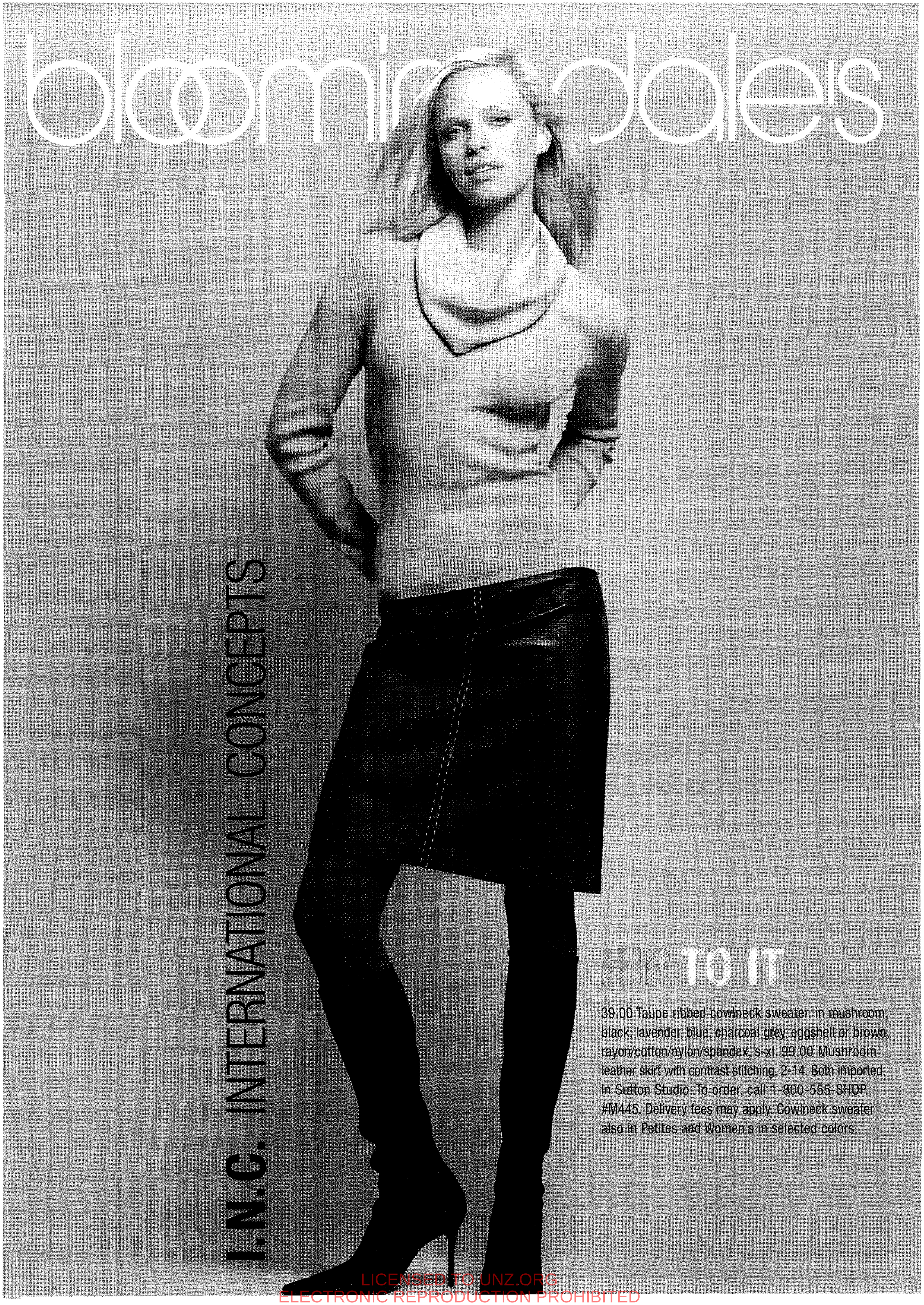
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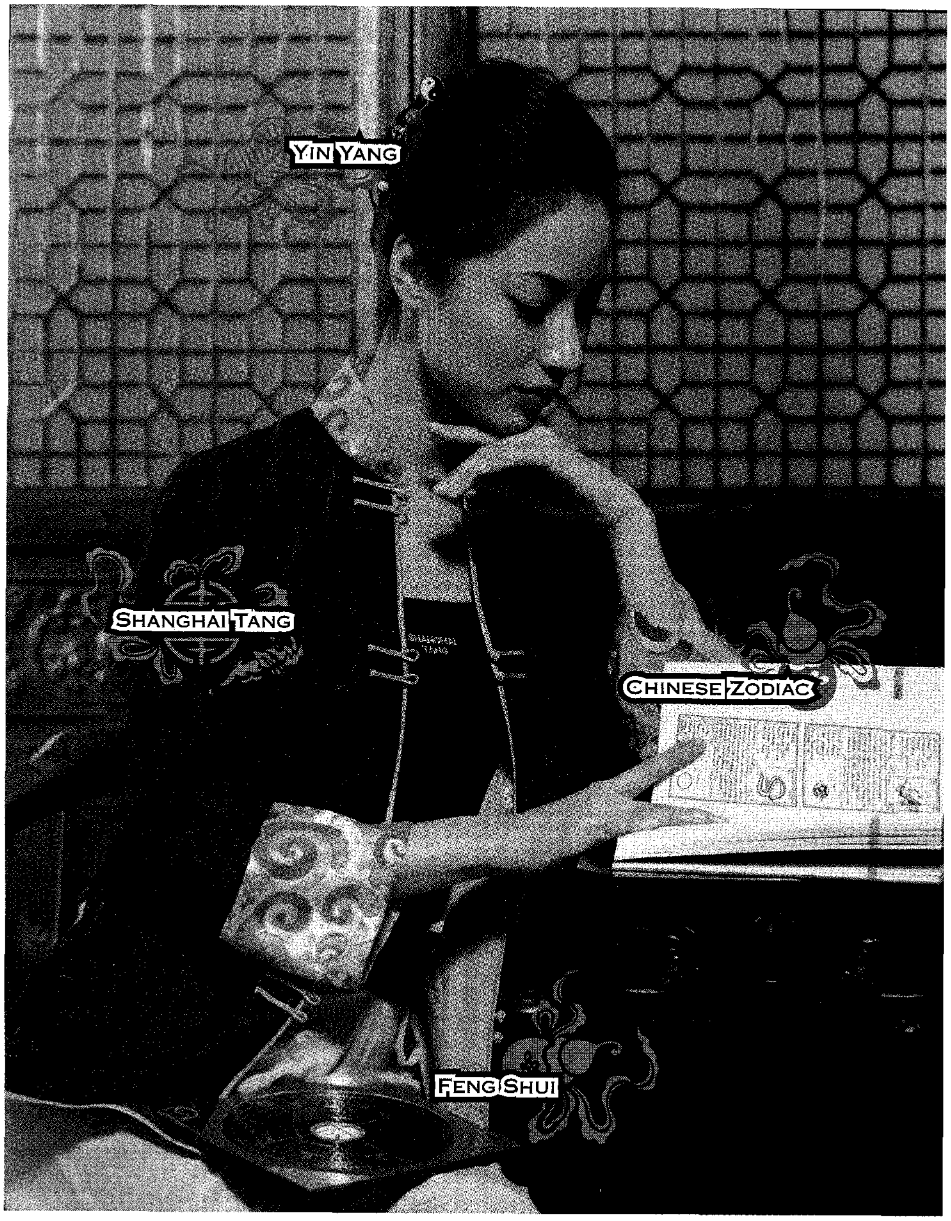

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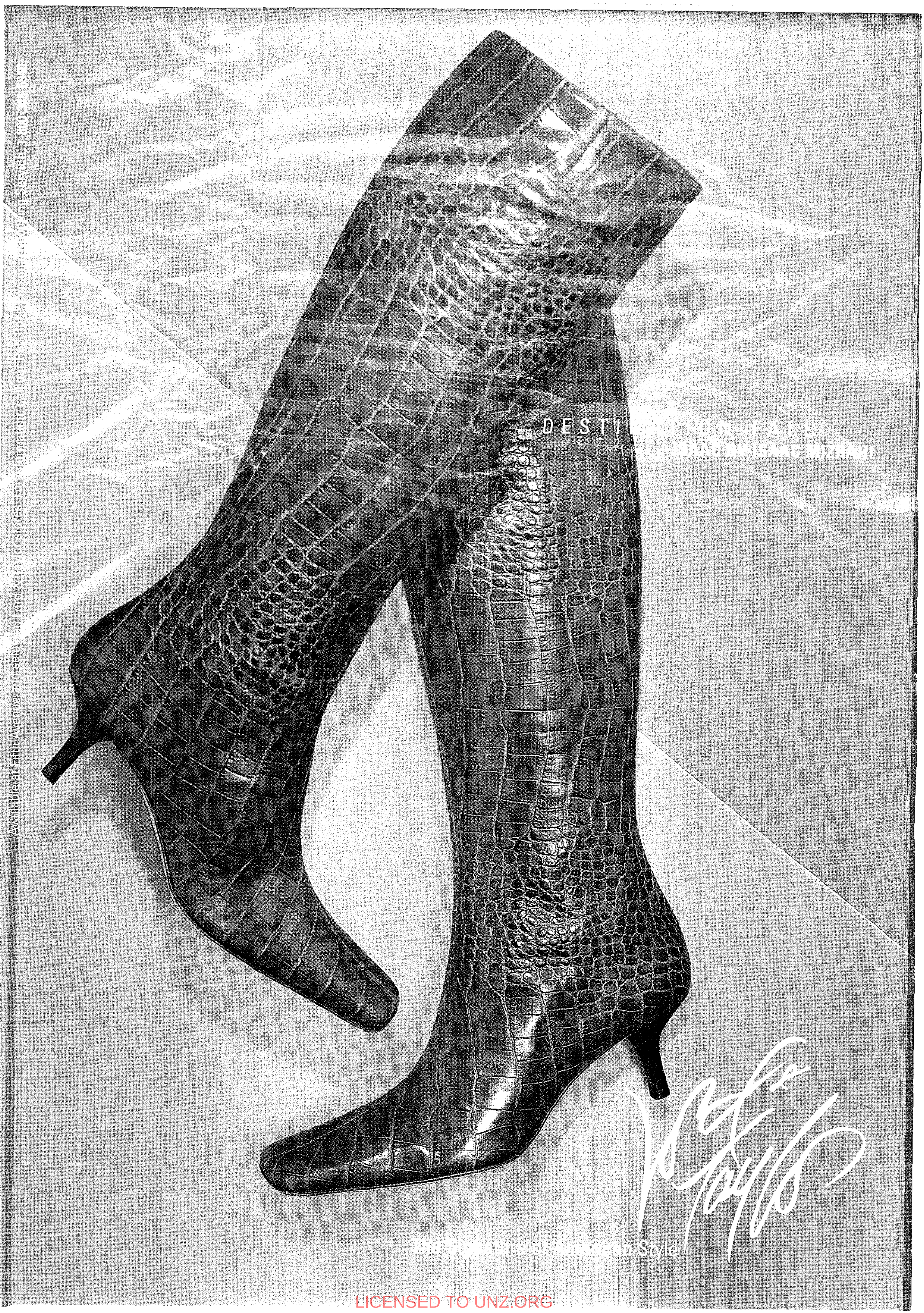
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Letters

"It will take an air crash of major proportions to budge the Port Authority and the FAA."
—George Haikalis

Choppy Weather

I've read your cover story "Are N.Y. Airports Unsafe?" [by Robert Kolker, August 13], and my answer is, "For sale: two sets of first-class tickets to Aspen in February and Palm Beach in March. Will trade for four tickets on Amtrak in a heartbeat."

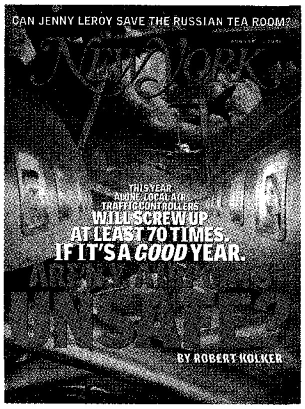
Bonnie Lyons Salkind, GREAT NECK, N.Y.

Bob Kolker's well-researched article should make any New Yorker think twice before flying. La Guardia is by far the most hazardous New York–area airport. Not only is space too limited to safely handle traffic, but conflicting flight patterns between La Guardia and Kennedy lead to countless near misses while curtailing capacity at both fields. The solution is not the FAA's plan to spend millions to fine-tune its existing obsolete air-traffic-control system but this: Close La Guardia (and Teterboro), complete high-speed "one-seat ride" train services linking Manhattan with Newark and Kennedy airports, convert Stewart and McGuire into high-capacity global-aviation hubs, and beef up train service on the Northeast Corridor rail line. It will take an air crash of major proportions to budge the bloated and self-serving bureaucracies at the Port Authority and the FAA to deal imaginatively with the New York region's aviation congestion and air-safety crisis.

George Haikalis
PRESIDENT, INSTITUTE FOR RATIONAL URBAN MOBILITY, INC.
MANHATTAN

Having broken my ankle a few years ago, I now have a considerable amount of titanium holding things together: three pins, a bolt, a plate, and nine screws. I have flown out of New York, Chicago, Detroit, Miami, Palm Beach, and Boston. Guess which airport is the one where I do *not* set off the metal detectors. That's right: La Guardia. So, if you want to get something past security, just go find yourself a middle-aged woman.

Marie LeFevre, QUEENS


CAN JENNY LEROY SAVE THE RUSSIAN TEA ROOM?
New York
THIS YEAR ALONE LOCAL AIR-TRAFFIC CONTROLLERS WILL SCREW UP AT LEAST 70 TIMES. IF IT'S A GOOD YEAR.
BY ROBERT KOLKER

The Federal Aviation Administration emphatically disagrees with your irresponsible and unsubstantiated conclusion that the air-traffic-control system in the New York metropolitan area is unsafe. There were several factual inaccuracies in the story. The separation standards cited were 3,000 feet in approach-control airspace and 5,000 feet in en route center airspace. The correct numbers are three miles and five miles, respectively. The second error is the cost you cited for our airspace redesign project. The total cost for the project is still fluid, but the approximate cost is $12 million to date for the New York area, not $11 billion. Further, the percentages used for operational errors and deviations in the article do not correlate with our data. There was an approximate 61 percent increase in operational errors at New York Air Route Traffic Control Center (ARTCC), but the overall operational error rate for the New York–metropolitan–area facilities since 1996 is approximately 33 percent. Mr. Kolker has provided your readers a seriously distorted picture of the air-traffic-control system in the New York metropolitan area.

Scott M. Brenner
ASSISTANT ADMINISTRATOR FOR PUBLIC AFFAIRS, FAA
WASHINGTON, D.C.

The editors respond: New York *regrets misstating the separation standards. The $11 billion cost of airspace redesign should have been specified as for the entire nation, not just New York. However, we stand by our reporting on the increase in operational errors—based on* bloomingdale's

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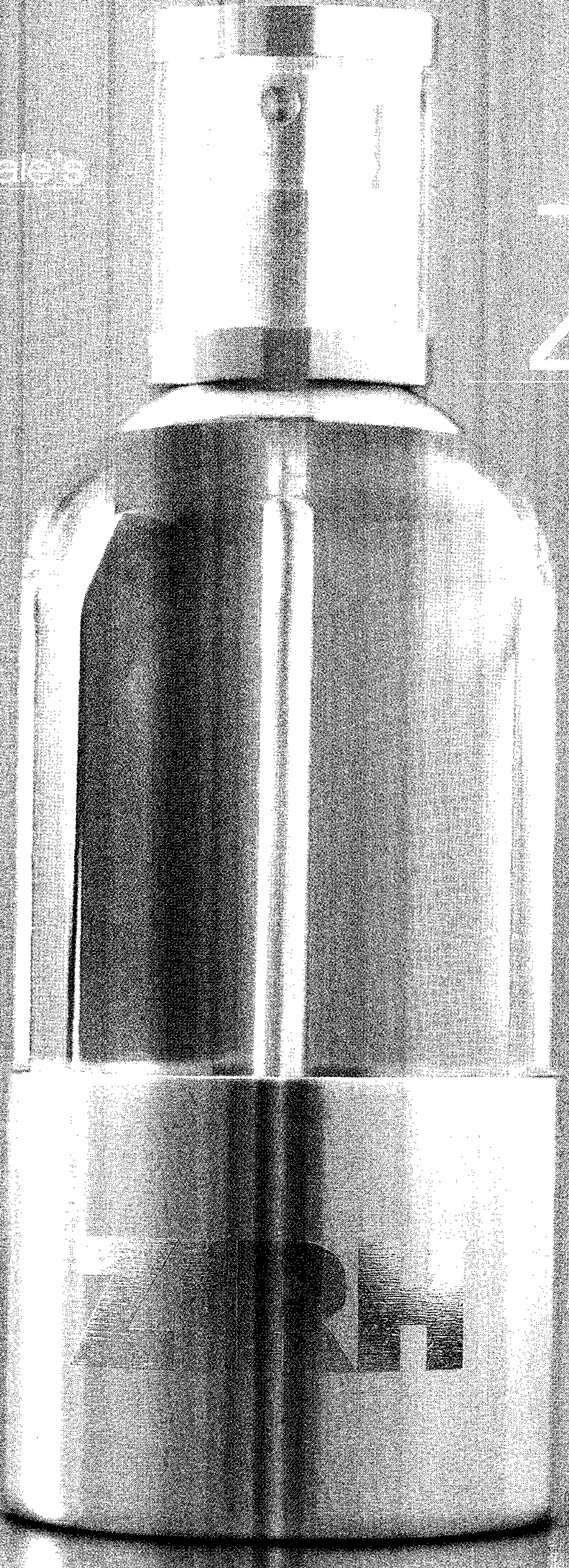

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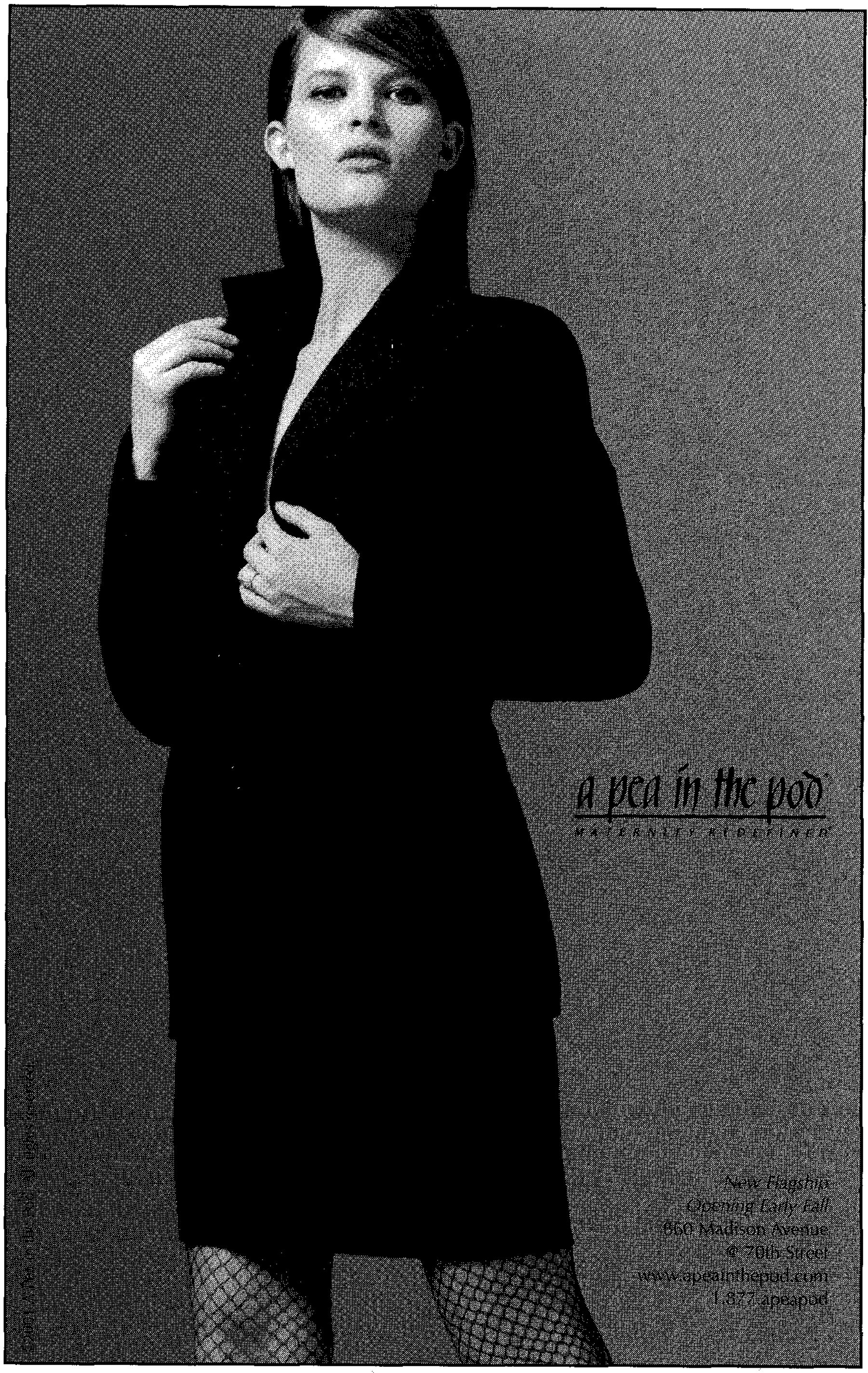

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statistics from the Federal Department of Transportation—as well as the rest of our story, and its conclusions.

Robert Kolker tells it like it is, but his description of the NASA-run Aviation Safety Reporting System as a "whistle-blower service" misdescribes an invaluable program for promoting air safety. The ASRS provides a venue to encourage aviators and controllers to share and have published details of inadvertent mistakes they have made (or blameless, potentially dangerous, unexpected experiences), without risk of possible recrimination. There is no whistle blowing, only confession.

Steven Hess, ROCHESTER, N.Y.

Sticks and Stones

There's a new chapter to Ralph Gardner Jr.'s account of my battle with the demented and litigious librarian of the Knickerbocker Club ["Country Justice," August 13]. After six court appearances by my local lawyer, Wendell Harp (for which I incurred rather more than the $1,000 in legal fees mentioned in the article), the local magistrate has finally supported my constitutional right to free speech and dismissed both counts of harassment lodged against me by John Bradley. Meaning I am confirmed in my right to call a subhuman slimeball a subhuman slimeball.

Manuela Hoelterhoff, GARDINER, N.Y.

Kudos to Gardner for his extremely even-handed approach to the pitiful plight of beautiful Tillson Lake. Those of us with lake rights spelled out in our deeds would like to see an end to what in some eyes could be viewed as virtual harassment by John Bradley. It would be in the best interest of everyone concerned, be they Mr. Bradley, the members of his partnership, or the residents of the area surrounding the lake, to unite in efforts to preserve the beauty of this locale against those who abuse it. Mr. Bradley should be enlisting our help, not fighting us over what is legally ours.

Charles Rex, GARDINER, N.Y.

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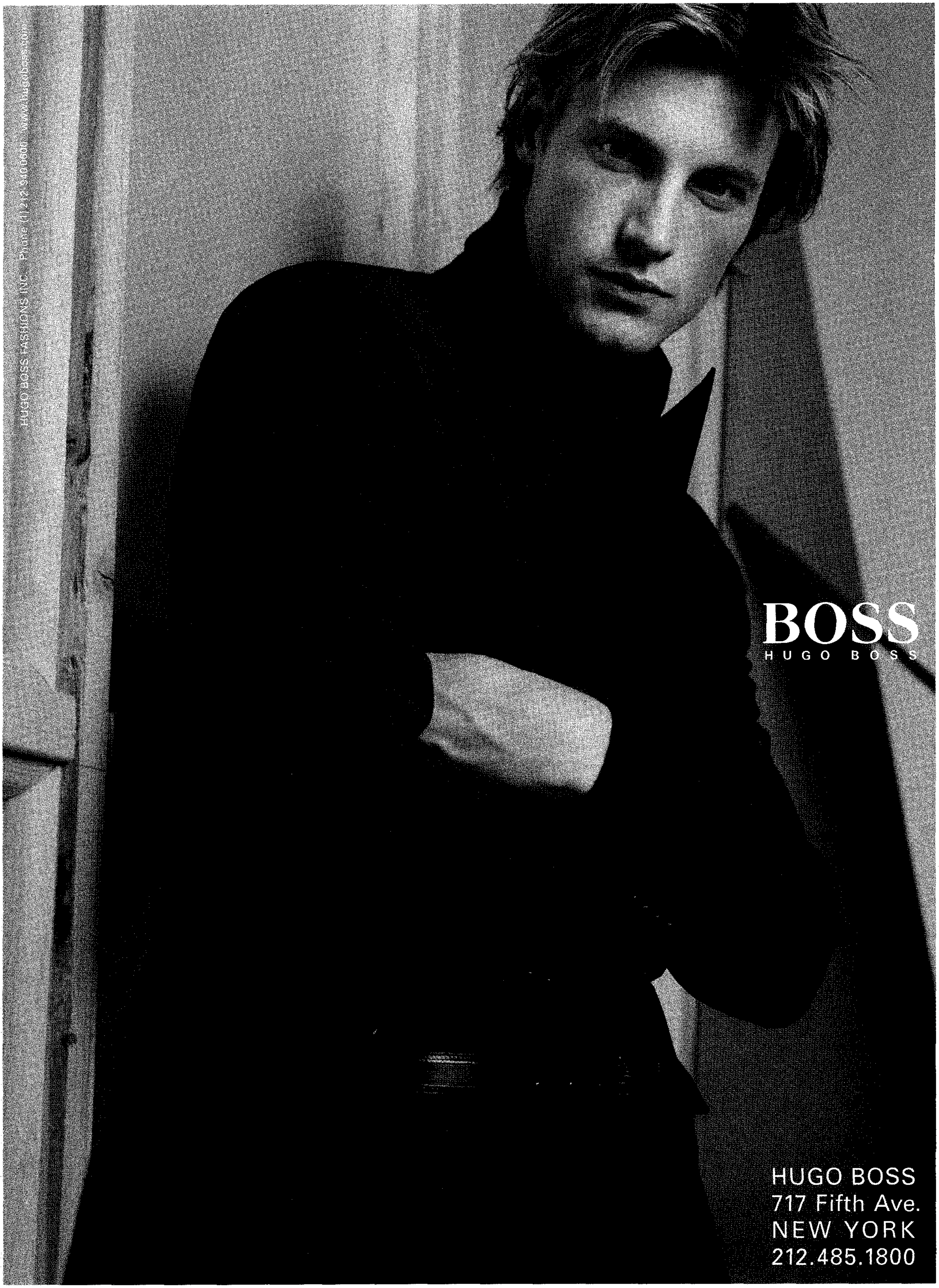

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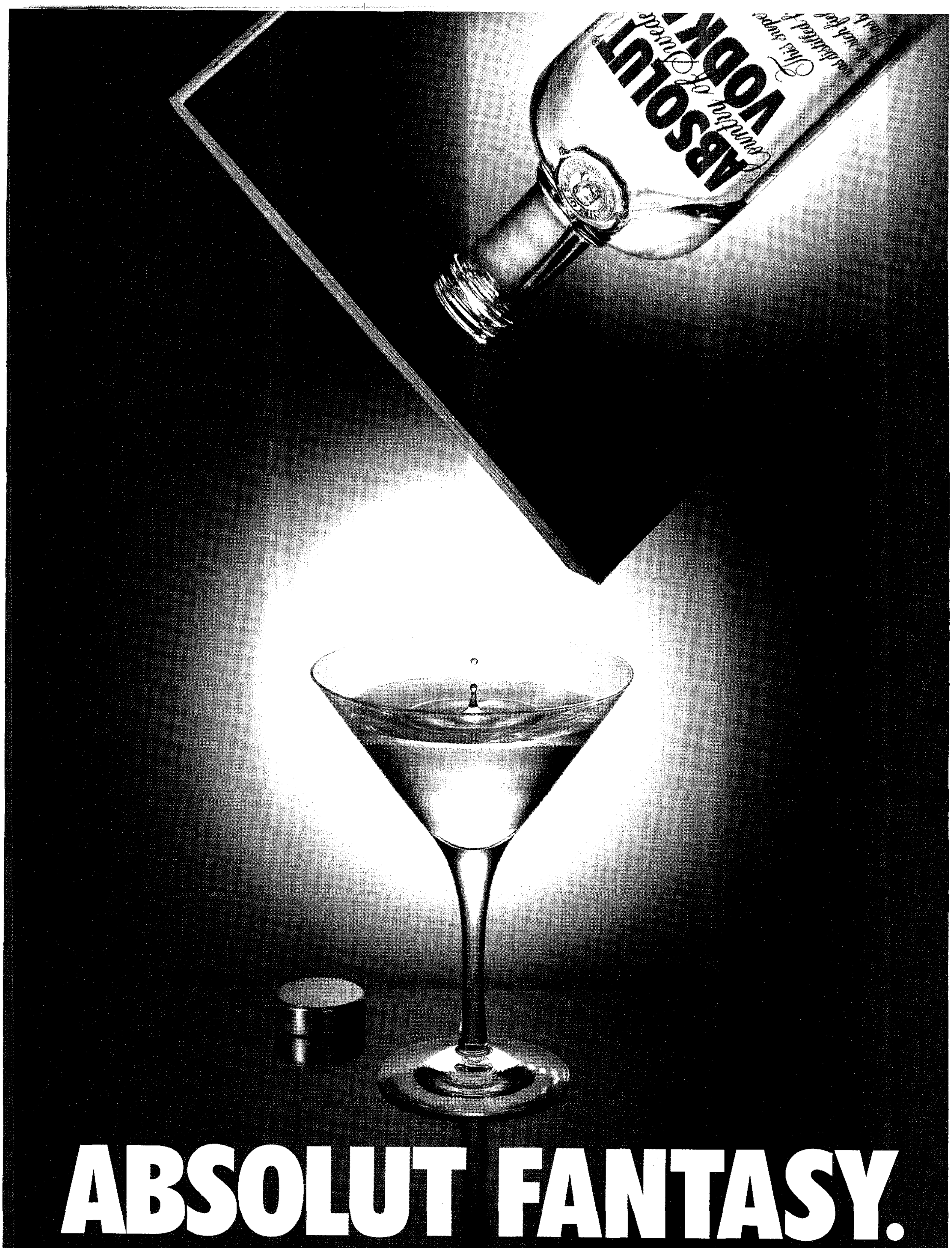
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Intelligencer

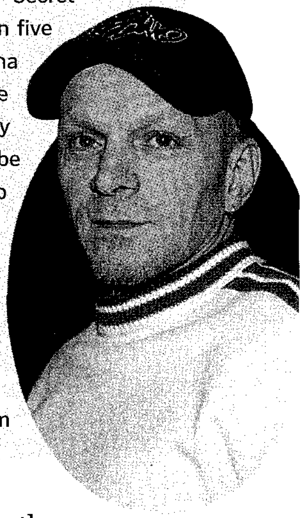
By Marc S. Malkin

John Corbett Gets Singled Out

If you happen to be one of those ladies who swoon over **John Corbett**—especially since he shed major poundage and buffed up his physique—now's your chance. Corbett, who plays Carrie Bradshaw's furniture-making, bar-owner fiancé, Aidan Shaw, on *Sex and the City*, and his girlfriend, *Joe Dirt* starlet **Brittany Daniel**, have broken up after just three months together. Corbett was recently overheard during a dinner in Los Angeles (he was out west promoting his upcoming movie, *Serendipity*) telling friends that Daniel called it quits because of their age difference. He's 39. She's 25. "He didn't seem too crushed," our spy reports. "He said he expected it."

Music Makes the People Come Together

Just because D.J. **Junior Vasquez** provided the music at **Madonna**'s official after-party following her Las Vegas concert last Saturday, don't think that their long-standing feud has ended. Once joined at the hip—Vasquez's classic remix work for Madonna includes "Like a Prayer," "Bedtime Story," and "Secret"—the songstress and the D.J. reportedly haven't spoken in five years, ever since he released a song called "If Madonna Calls" that included snippets of the Material Girl's voice recorded on his answering machine. But last weekend's party doesn't mean they've kissed and made up. "The parties may be sanctioned by Madonna's label, but that's really it," Madonna's rep told us. "Madonna is not involved in the selection of the D.J.'s in any of these events." Organizers were a bit nervous about suggesting Vasquez, but they forged ahead as soon as **Ingrid Casares**, Madonna's best buddy and a co-host of the party, gave them the go-ahead. "It's very exciting," a source close to Vasquez tells us. "He misses working with her." In fact, the source says, Vasquez remixed vocals taken from Madonna's HBO-televised concert to play at the party. He plans to hand over a copy to Casares with hopes she'll pass it on to Madonna. Reps for Casares and Vasquez declined to comment.



The Seagull: Don't Wait For the Video

The Seagull won't be coming to a Broadway theater near you, but it's already out on video. There's just one catch: Chances are you won't be able to watch it. When the cast and crew were told on August 24 that the **Mike Nichols**–directed play—starring **Meryl Streep**, **Kevin Kline**, **Natalie Portman**, and **John Goodman**—would not be heading for Broadway because of scheduling conflicts, they were also informed that that night's performance would be filmed for the Lincoln Center Film and Tape Archive. Unfortunately for those who spent a night on line in Central Park but never snagged a ticket, only theater professionals and college students working on specific projects related to the Chekhov play will be permitted to watch the tape. And don't even think of trying to bluff your way in. An archive spokesperson explained to us that there's a strict screening process involving student-I.D. checks and even calls to references to make sure you're not just another desperate fan.

Jeff Klein, the Heartbreak Hotelier

It looks like **Jeff Klein** is on his way to becoming the **Tom Jones** of the hotel business. After the recent spate of publicity promoting the young socialite and his new venture, the City Club Hotel on West 44th Street, he's been bombarded with fan mail from female admirers. "They say things like, 'I feel like I know you' or 'I want to get to know you better,' " a source close to Klein tells us. One gal sent along a note that read, "It's so hard to meet a nice Jewish boy who is successful and handsome

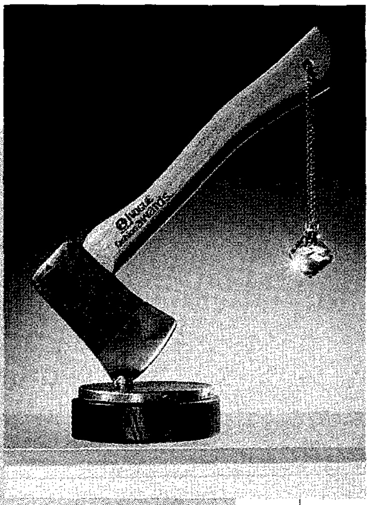
Paul McCartney Keeps His Ears Peeled

Paul McCartney was looking for trouble at the Amagansett Farmers Market during his recent holiday on the East End. While shopping for fresh corn with his fiancée, **Heather Mills**, the former Beatle noticed a sign on the bin warning customers not to peel the corn. "You can't very well buy it without looking at it first," McCartney said as he peeled back an ear. "That doesn't make sense." Then, after seeing a fellow shucker reject pieces she had peeled, he cracked, "Quit throwing your corn back on the pile." Turning to the cashiers, he shouted in mock horror, "Hey, there's a lady over here who's unpeeling her corn, and it's not pretty!"

Photographs: from top, Miranda Shen/Celebrity Photo; Patrick McMullan;
Henry McGee/Globe Photos; Dave Benett/Globe Photos.

VH1's Hatchet Job

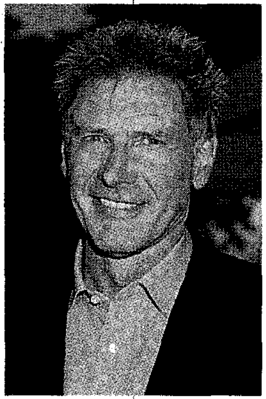
The hairy glass eyeball **Jeff Koons** designed as the trophy for last year's VH1/Vogue Fashion Awards will look awfully tame compared with the one artist **Tom Sachs** has created for this year's ceremony, airing on October 23. We're the first to show you the strange award, featuring an ax with a dangling crystal—and the explanation is even stranger. "The ax versus the crystal is a half-baked analogy between rock and roll—that is, your saxophone or guitar is your ax—and glamour, which is the crystal," says Sachs, the same artist who got **Mary Boone** arrested two years ago after he handed out live ammunition during a show at her gallery. "The award is a sculpture, and I always thought it was important to have a sculpture at home to be able to bludgeon your spouse to death. And it's really important to have an ax around—you know, for chopping . . . chopping stuff up." A rep for *Vogue* cracked, "Luckily, Tom isn't up for an award." VH1 execs are happy with it. "They loved it," says a rep. They must have, given the other option. Says Sachs: "I was going to do a design with swastikas and syringes but thought it wouldn't be appropriate for television audiences."



and single who is from a good family." Another letter contained a pair of black, leopard-print underwear. "This was a big pair of underwear," says the source. "Jeff could wear it as a skirt." Klein declined to comment, but, for the record, he's off-limits. He and his banker boyfriend have been together for three years.

Ford's Expedition: Finding a New Home

It seems **Harrison Ford** is on the hunt for a bachelor pad. We hear that just days before his wife of eighteen years, screenwriter **Melissa Mathison**, filed for divorce, the actor was looking at townhouses in the East Seventies. Ford and Mathison have been living apart since October, when he moved out of the Central Park West apartment they shared with their two children. They also own an L.A. mansion and an 800-acre spread in Jackson Hole, Wyoming.



The Dogged Pursuit of Fashion

Susanne Bartsch may want to leave her dog home the next time she goes out. The professional party girl walked into SWA in Wainscott at about midnight recently with a small dog under her arm. At first bouncers thought the pooch was some sort of fashion accessory, but once they realized it was alive, they informed her that pets weren't covered under the nightclub's insurance policy. "She was furious," an onlooker reports. "She walked out and never came back." Bartsch downplayed the incident: "One of the bouncers was really bossy, but then he apologized." SWA owners confirmed the no-pets rule, but declined to comment on Bartsch.

CLUB WED Congrats to **Anita Sarko**. The downtown doyenne and her younger beau, 25-year-old Albanian freedom fighter turned actor **Erzen Krivca**, got hitched in City Hall on August 24 with *Village Voice* columnist **Michael Musto** as the ring bearer and flower girl. The couple met two years ago at a Studio 54 party for the Pet Shop Boys, and Krivca proposed during the recent premiere party for *O* at the Park. Sarko tells us they spent their wedding night at a Maxwell concert, and "we've been honeymooning in our apartment ever since."

BREAKING NEWS Meg Ryan may love shopping in East Hampton, but it's not like everything she buys she actually wants. A source tells us the actress recently broke a $175 plate at one store when she was pulling out her credit card to buy something else. "She very nicely insisted that she pay for it," a spy tells us.

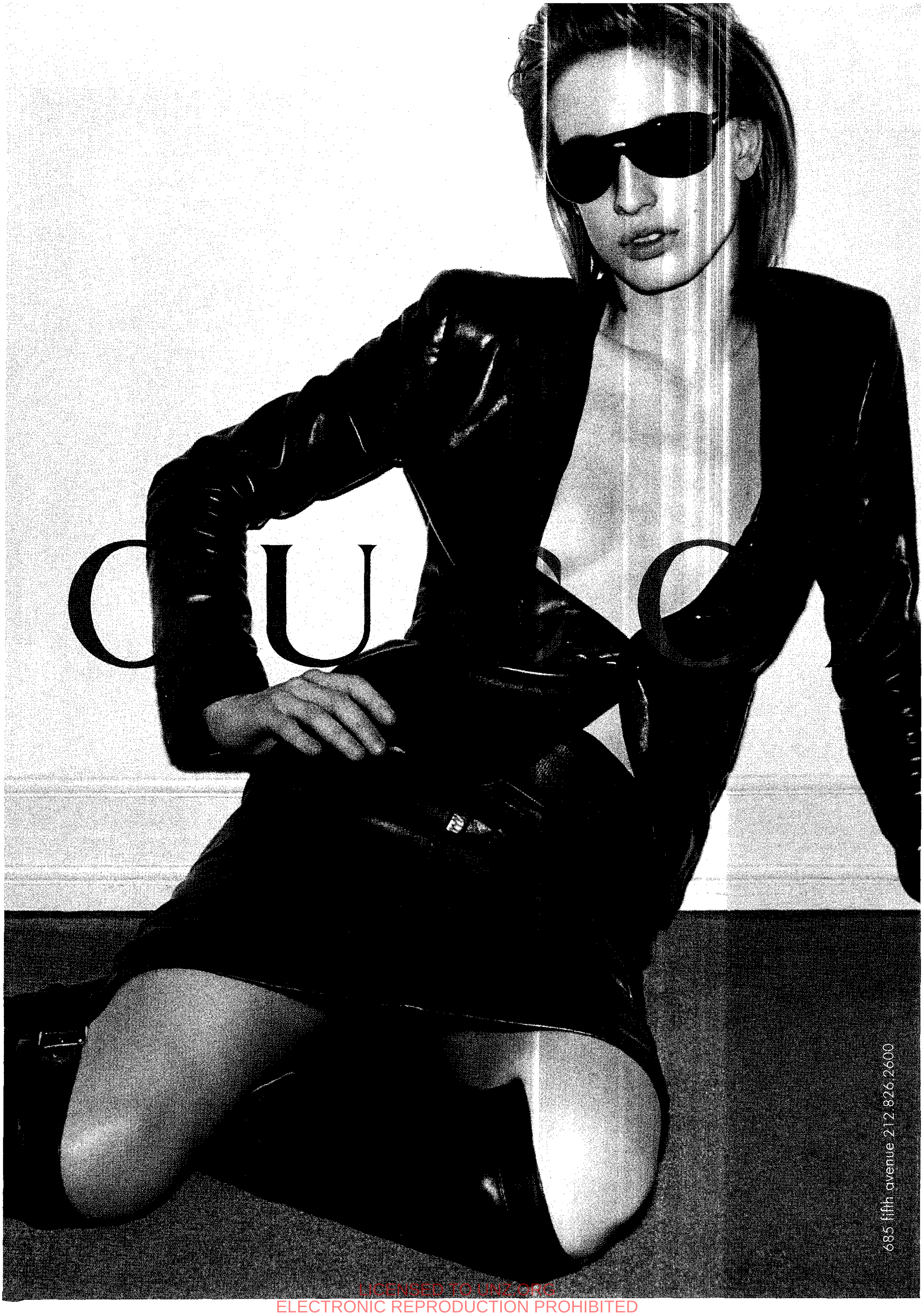
MEMBERS ONLY Now that **Noel Ashman** is finished with the **Todd Oldham** redesign of TriBeCa hot spot Veruka, the nightlife impresario is getting ready for his next venture. Ashman tells us he plans to open a members-only club, like **Amy Sacco**'s Bungalow 8. Except not only will members have to be invited, they'll also be asked to pay a fee. Ashman's still deciding between two potential downtown locations for the new space, which he hopes to open in about six months.

With Catherine Townsend and Aric Chen.

East Hampton Gives Plimpton the Boot

Meter maids and parking-lot attendants, beware! **George Plimpton** is on the loose. After parking at the Bank of New York on Main Street and shopping with his two young children in East Hampton, the *Paris Review* editor returned to his rented Chevy Metro to find it had been booted. Plimpton insists he didn't realize it was a private lot. "There was a sign," he admits, "but it was hidden behind bushes, and I couldn't see it." Plimpton concedes that he went a little ballistic when an agent for CET, the private parking-enforcement company guarding the lot, informed him he'd have to cough up $217 to have the car released. "I went into what is known as road rage," says Plimpton. "I kicked the sign, you know, just gave it a good whack, and told the guy to take the car. I wasn't going to pay the fine." Eventually, the irate editor caved in and shelled out: "I mean, there goes my Bush tax rebate."

Photographs: bottom, Celebrity Photo.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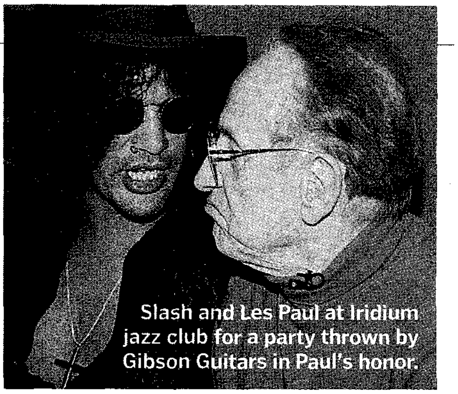
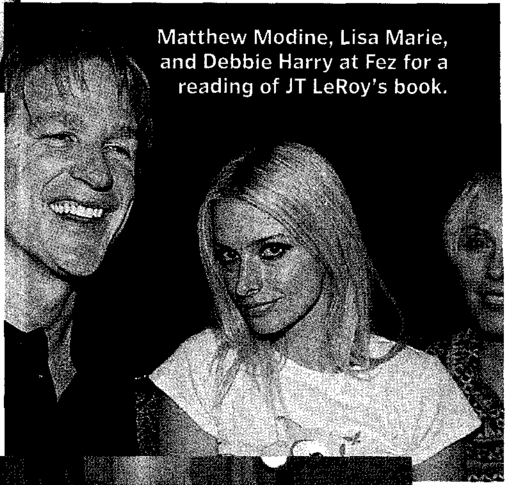
Scene

Keith Richards, Griffin Dunne, and Jann Wenner at Lotus celebrating the premiere of *Lisa Picard Is Famous.*

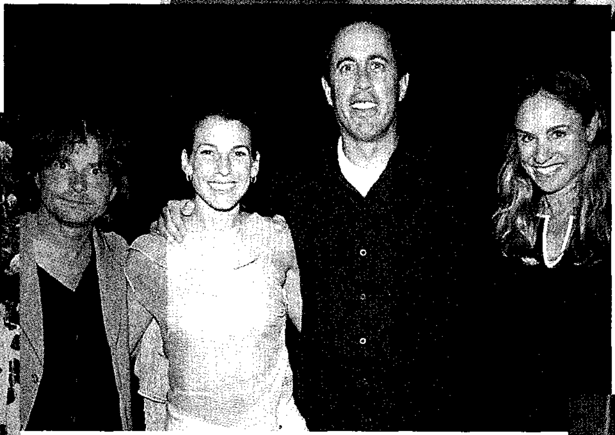
Delphine Boyon and Re Krakoff at Coach's end-of-su mer party in Bridgehampto



Slash and Les Paul at Iridium jazz club for a party thrown by Gibson Guitars in Paul's honor.

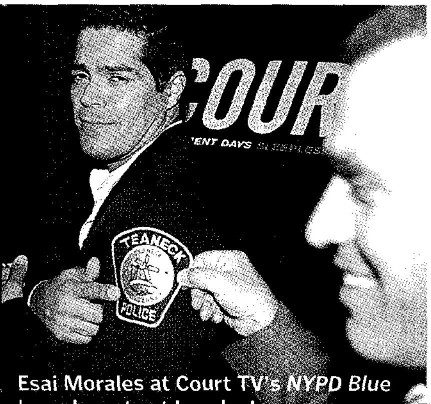


Matthew Modine, Lisa Marie, and Debbie Harry at Fez for a reading of JT LeRoy's book.



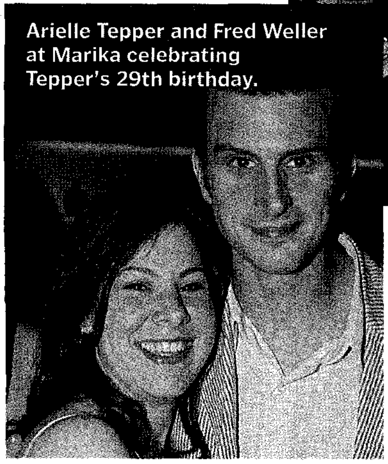
Michael J. Fox, Jessica and Jerry Seinfeld, and Tracy Pollan at Villa Pietra for Under the Stars, a benefit for the Star Foundation.

Christine St. George, George Plimpton, and Frances Hayward at Grey Gardens for a concert celebrating New York Philomusica and the Royal Academy of Arts.



Esai Morales at Court TV's *NYPD Blue* launch party at Lansky Lounge.

Yann Gamard and Coolio at W New York hotel for the Swatch Group's Time Peace.



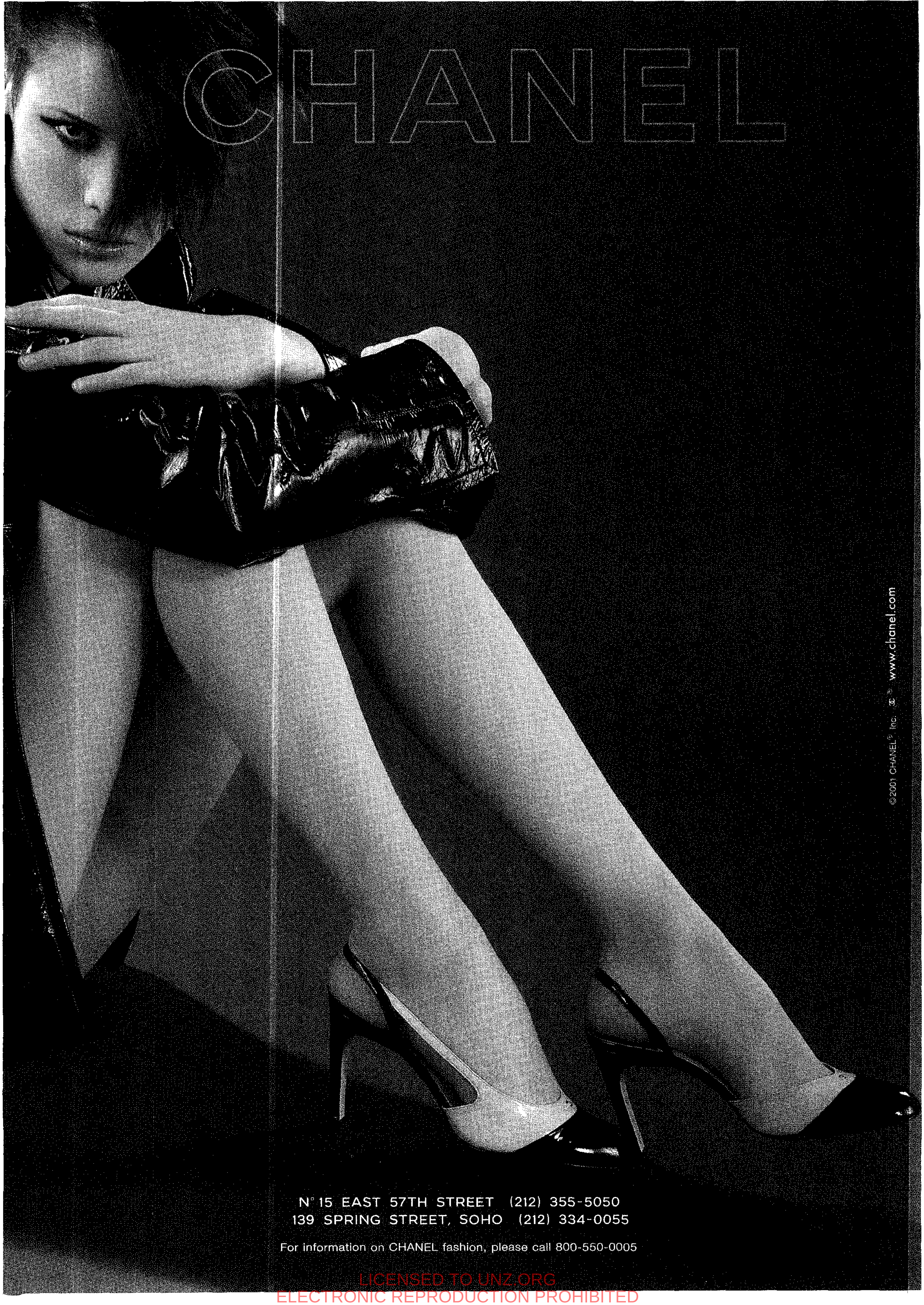
Arielle Tepper and Fred Weller at Marika celebrating Tepper's 29th birthday.

Bobbi Brown and Yogi Berra at a party for *When You Come to a Fork in the Road, Take It,* Berra's new book.

Shannen Doherty at *Hamptons* magazine's Junior Benefit for Guild Hall.

Ivanka Trump at the Southampton screening of *Joyride.*

Photographs by Patrick McMullan



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The mindless, compulsive drive to dance all night—Lester Bangs

GOTHAM

Planetary Pop

With a surreal army of celebrity acolytes, Michael Jackson is invading Madison Square Garden. Tomorrow, the world. By Chris Norris.

The transmissions came in fragments, picked up by satellites and fax machines. Fifty—no, 100 special guests. Two thousand—no, $2,500 a ticket. 'N Sync—no, Britney Spears. Then came more shocking data, revealing ominous masses approaching midtown. Marlon Brando. Shaquille O'Neal. The founder of Amazon. The president of CBS. Yoko Ono, Liza Minnelli, Gregory Peck, Angie Dickinson, Esther Williams. By the time Elizabeth Taylor was announced, only one conclusion was possible: Michael Jackson was marshaling forces to invade the planet Earth.

To many, the events scheduled for September 7 and 10 at Madison Square Garden—billed as the "30th Anniversary" for Jackson's solo career—confirm warnings that had been coming for years. Clearly, the gravity- and puberty-defying wunderkind was never really of this planet. And for years we watched as the g-forces from unseen strata of fame and familial baggage morphed him into the post-human entity that emerged around 1993, visible in a memorable videotaped statement. While his childlike voice decried the "horrible" accusations against him, the visuals told another story: a static head shot, face bathed in eerie white light, black eyes staring from an unimaginably remote locale. (*People of Earth. Do not adjust your television sets.*) He had gone from soul prodigy to R&B magician to porcelain holograph of Hollywood dream-making run amok—the ultimate tabloid subject (celebrity, scandal, plastic surgery, extraterrestrials), seasoned with the vague sense that we were all to blame.

But Jackson's current campaign to reclaim the pop throne is a spectacle that is, in a way, equal to all previous acts. His new record, *Invincible*, cost a reported $30 million, making it the most expensive album ever, *Titanic*-like in more ways than one. It enlisted a fleet of leading producers and songwriters, drew from 50 songs, and utilized virtually every possible guest artist. The cooperation isn't so surprising. For Q-rating and fond memories, you can't beat a voice that sold 46 million records worldwide.

Still, that doesn't explain the surreal range of celebrities coming together on this seemingly random occasion to help resuscitate the career of a 43-year-old, twice-divorced accused child molester. While the list bears the fingerprints of producer David Gest (famed for such bashes as 1999's "An All Star Holiday Gala Starring Whitney Houston"), it's still a deeply strange gesture—a freakish cross section of American celebrity attending an insanely cheesy, hypertrophic sort of birthday party.

But actually, there is another, more moving side to this latest story from Neverland. It is the story, in fact, most recently told by Michael's dear friend Steven Spielberg. We now have some sense of the meaning behind the largely inscrutable *A.I.* Clearly, it is about Michael Jackson. It is a story of a once-new product that was made to be the perfect child, "always loving, never ill, never changing," and what happens when that proves impossible.

It's a story of a lost boy and his best friend (a robo-teddy/chimpanzee) making a desperate quest to return to the bosom of familial love. And it's a story that seems to have moved the entire upper stratum of American glitter, money, and power, who may, like us, feel somehow responsible. His love is real. He is not. Mommy, do you want me to moonwalk now?

Star Trek—Boldly going where no man's gone before

The earthling: Jackson as seventies all-American boy.

The changeling: Jackson post-*Thriller* circa 1985.

Lost in space: The King of Pop in the mid-nineties.

Happy in the stratosphere: Jackson earlier this year.

Photographs: clockwise from top, Andy Sackheim/Globe Photos; Scott Downie/Celebrity Photo; Ralph Dominguez/Globe Photos; Andrea Renault/Globe Photos. Illustration by Tom Bachtell.

THE BIG QUESTION

If you could go back to high school, what would you change?

Molly Ringwald, actor: "I would have gone to my prom."

Harold Bloom, Yale English professor: "I honestly don't remember. That was 55 years ago. You must ask someone younger, child."

Wes Anderson, director, *The Royal Tenenbaums*: "I actually did go back, because we shot *Rushmore* at my old high school during my tenth reunion—totally strange. I don't know. I guess I'd try to be cooler."

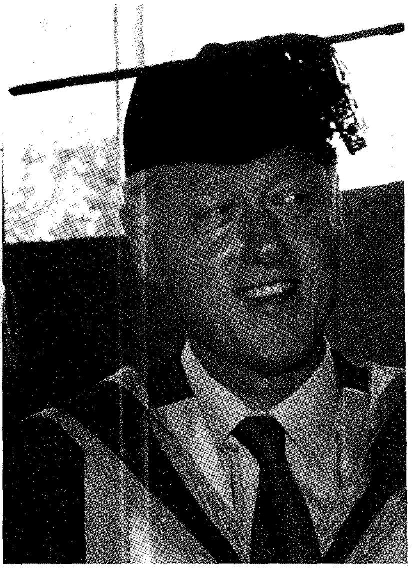
Epic, musician, Crazy Town: "My underwear. Then I'd make myself a couple inches taller, and do my homework. That would've made me eligible to play football, which is what I really wanted to do."

Stephen Malkmus, rock god: "Gone to an all-boys school. I could have been somebody . . . if it weren't for co-education. Girls worsened the trauma of my teenage years."

Tom Perrotta, author, *Joe College*: "I'd pry that damn Supertramp album off the turntable and put on the Ramones. And then I'd try to kiss that sophomore girl with the overbite. I missed my chance in 1976." JADA YUAN

Higher Education

Prof Prez



NYU's reputation as a party school is about to be burnished. Late this summer, after members of Bill Clinton's legal team paid visits to the office of law-school dean and university president–elect John Sexton, the campus was alive with rumors of Bubba's imminent arrival—some even believed that Sexton might make him dean of the law school (ironic, as Ken Starr is an adjunct faculty member).

Now Clinton's Harlem office has confirmed that the former president will lecture at NYU this fall. He also plans to speak at the London School of Economics and at Oxford, where Chelsea is doing a postgraduate stint and where, as one critic put it, he "didn't inhale, didn't get drafted, and didn't get a degree."

Clinton's press secretary, Julia Payne, also says that "extraordinary offers" from Harvard and Columbia are pending. ("I heard he ruled out Columbia at first," says a Clinton friend, "because Gore was there.")

"It's obvious that Clinton does genuinely take a great deal of pleasure in the company of the young," notes Oxford professor Alan Ryan. "But chatting over dinner, he made it quite clear he expects to make a colossal amount of money very fast. He said that Bush's tax cuts would be 'good for people who are as rich as I'm about to be.' "

So Professor Clinton is strictly part-time. "Right now," says Clinton friend and former Mattel chairman Bill Rollnick, "he needs dough. When I talked to him about being mayor, he practically flung me out the window."

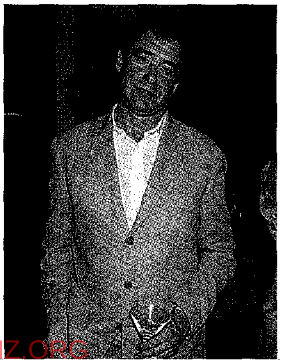
Sexton, who advised Clinton in office, met stiff resistance when he tried to schedule lectures for the former president last spring, but now the problems seem to be forgotten—if not forgiven. "He certainly won't be the worst teacher on the faculty," gripes one law professor, "but ethical standards are important, and Clinton will have a hard time projecting that." LOGAN HILL

Literature

Not-So-Model Behavior

F. Scott must have had days like this. Noted oenophile and novelist Jay McInerney had to be at his most creative recently when confronted by two suspicious girlfriends at the same time. McInerney had been dating Jeanine Pepler, an executive at First Look Artists, for two years when he began seeing 30-year-old Indian beauty Gitu Ramani, who works in the fashion world (she's credited with being a pashmina-craze catalyst), a fact that was noted on "Page Six." But when Pepler received an e-mail from Jay about dinner—sent from Ramani's AOL account—she'd had enough. She messaged Ramani, and the two began an e-mail relationship.

Finally, the dual girlfriends joined forces. They met at Ramani's apartment. Pepler called McInerney, with Ramani listening in, and confronted him. McInerney suavely told her he had no feelings for Ramani and that he loved only her. Minutes later, McInerney received a call from Ramani (with, of course, Jeanine listening in); he told her *she* was the only one.

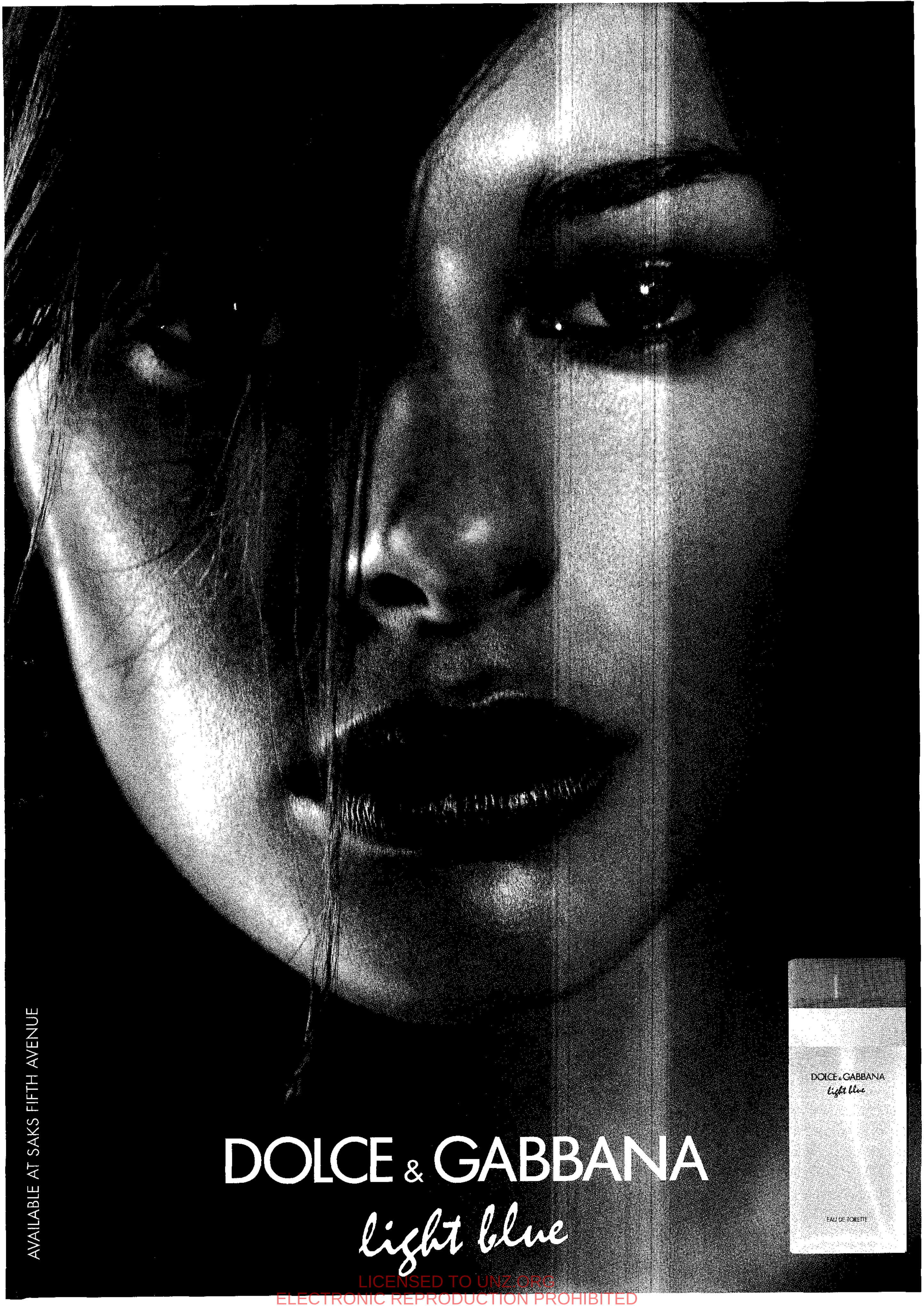


Both women told him off, though Jeanine scooped him up again. And for a time, McInerney seemed haunted by love gone sour. First, a message appeared on his Website, giving his home number and encouraging readers to call him about his work; McInerney had to change his number. And Sonny Mehta was sent e-mail from "Jay" saying that he was ripping up his contract and giving up writing.

Ramani insists she played no role in either incident. "Every day, someone puts something nasty on his e," she says. "Jay and Jeanine are both nice people. I hope they're happy together."

"At least no one can accuse me of being a smooth operator" is all McInerney will say. BETH LANDMAN KEIL

Photographs: top, AP Wide World Photos; bottom, Robin Platzer/Twin Images. Illustrations [illegible]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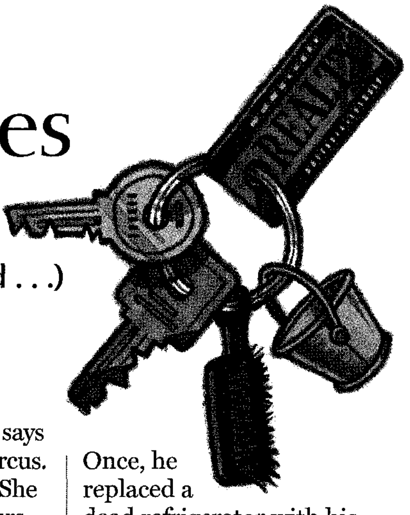
Real Estate EDITED BY CHRISTOPHER BONANOS

Fantastik Voyages

When the market gets tough, the tough get scrubbing. (And dog-walking, and weeding, and . . .) How far will a Realtor go to seal a deal?



"I will sell this house today, I will sell this house today!" Annette Bening repeated through gritted teeth in *American Beauty*, as she stripped down to her undies and scoured the home she was about to show. And Annette wasn't even in New York, where the newly tense market means brokers have been going to spectacular lengths to make their sales.

"I have an exclusive with a 27-year-old bachelor," reports Corcoran's Bonni Lippman. "Before every showing, my partner and I have to go in and pick up dozens of used condoms with salad tongs. There are always beer bottles everywhere, and a dozen pairs of underwear on the floor that we'll stash in a spice drawer. Plus thousands of porno tapes, which we shove into a kitchen cabinet."

It all comes down to that 6 percent commission, of course. "A broker will do anything to make a deal," says William B. May's Sue Marcus. "Well, almost anything." (She recently spent several hours weeding a client's 1,000-square-foot terrace.) "I've done everything except windows," says Ashforth Warburg president Frederick Peters, who adds he's emerged covered with soot after pulling up carpets and taking down worn drapes. "It's just easier to do it yourself."

Housekeeping is sometimes just a start. "My client's deal was that in order to show his apartment, I needed to walk his dog and baby-sit it on weekends," says Douglas Elliman's Christine Nugent. "I walked it every day for two months. The apartment's still on the market."

"Sometimes I don't even want to talk about it. It's too embarrassing," says Corcoran's Leonard Steinberg of the services he's provided. Once, he replaced a dead refrigerator with his own, to ensure a smooth closing. "I was about to get a new one anyway," he says sheepishly.

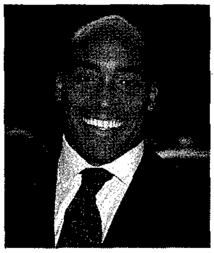
Charles H. Greenthal's Brian Manning spent nine days entertaining out-of-towners who were buying a place in the city. "I arranged for pedicures, massages, hairdressers, dinner reservations, shopping," he reports. "They didn't know anyone in the city, so I ate breakfast, lunch, and dinner with them. Then they didn't have weekend plans, so they came out to Southampton with me. I chartered a helicopter, but it couldn't fit their eighteen pieces of Louis Vuitton luggage, so we took a stretch limo. Wow, what I did for love," he chuckles. "Love of money."

EMILY GITTER

Fair Catch

The Giants Are at Home

Even though the Giants got clobbered in last year's Super Bowl, **Tiki Barber** came through the postseason a full-fledged New York media hero. And like few pro athletes, he's embraced the city in return. He and his wife, Ginny, have just made their New York relationship official, dropping $1.3 million for a three-bedroom apartment in the Oxford, on East 72nd Street. Brokers say the 1,800-square-foot spread was a bargain, as three-bedrooms in the building have gone for $2.1 million. How did the Barbers score such a winner? The apartment's on a low floor and has better views of the neighbors' walls than of the river. (Maybe that's why it sat on the market for six months.) On the plus side, the building has a health club with a pool, so the running back can get a full workout without making the jog out to East Rutherford.



MORGAN GOLDBERG

Big Deals

Turtle Bay

308 East 50th Street

5-bed, 5-bath, 3,300-square-foot townhouse. Ask: $2.1 million. Sell: $1.8 million. Charges and taxes: $1,767. Five months on market.

Converting two brownstone duplex apartments into a single-family townhouse? No problem, say these buyers. "They're experienced renovators," says William B. May's Kathleen Hoffman, who brokered the sale. They earned their stripes gutting a loft space in the Village a few years back, and this time, they plan on tearing out the upstairs kitchen and bathrooms and keeping the mahogany banisters and façade intact. It'd be an ambitious plan for any new homeowners—except that one of these buyers is an architect.

JOY ARMSTRONG

TriBeCa

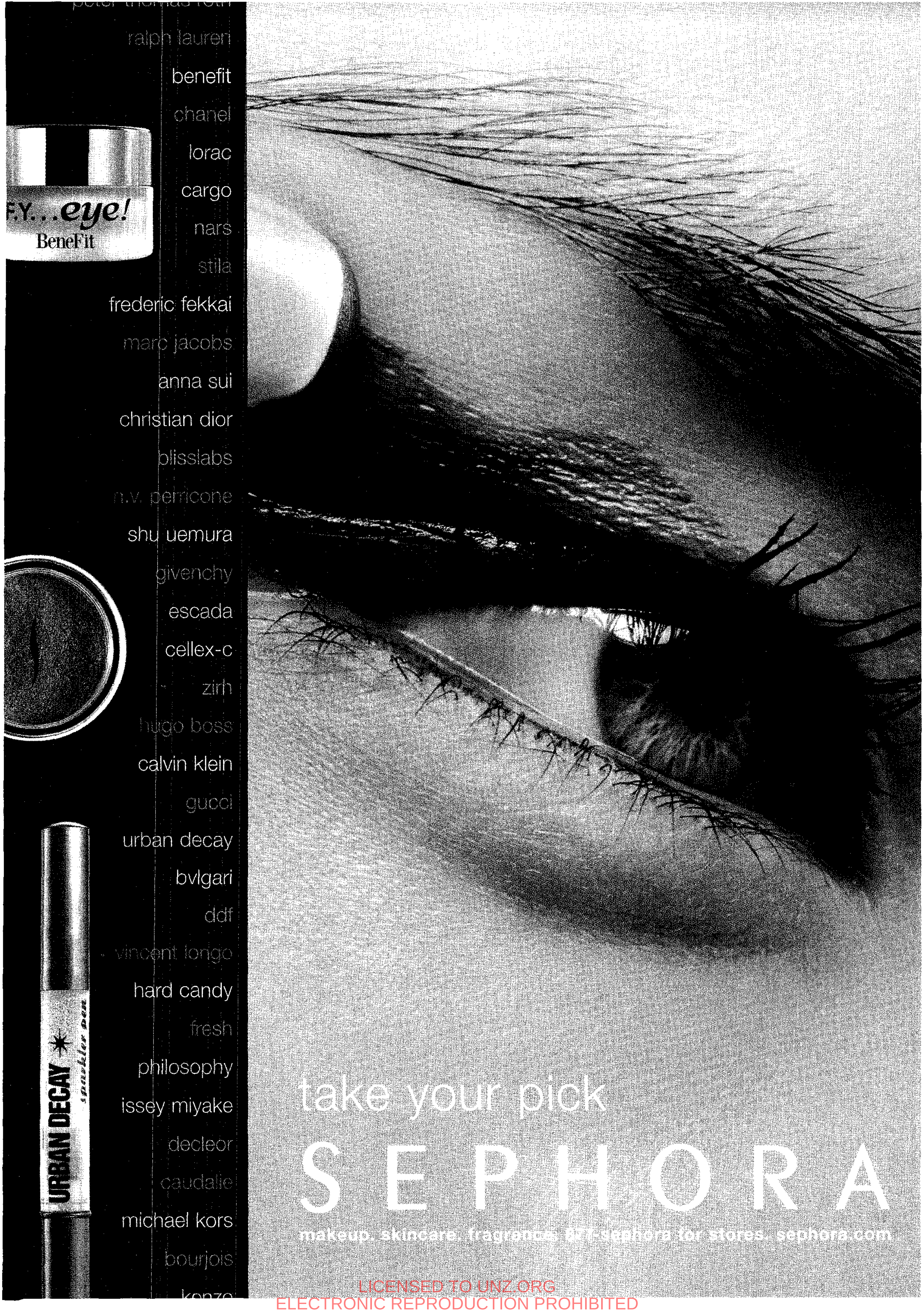
41 Warren Street

3-bed, 3-bath, 2,450-square-foot condo. Ask: $1.95 million. Sell: $1.90 million. Charges and taxes: $1,980. Two weeks on market.

Six months into their first pregnancy, this couple, moving from Northern California, bought a house based on every expectant mother's fantasy: a white picket fence in the suburbs. "Four months later, she woke up in Princeton, New Jersey, and said, *What have I done?*" reports Halstead's Robin Horowitz. Horowitz, along with her sister and partner, Nancy, quickly found the couple this TriBeCa condo. "Luckily, they had an extra couple million to spend," says Horowitz.

E.G.

Photograph: Robin Platzer/Twin Images. Illustration by Sean Kelly.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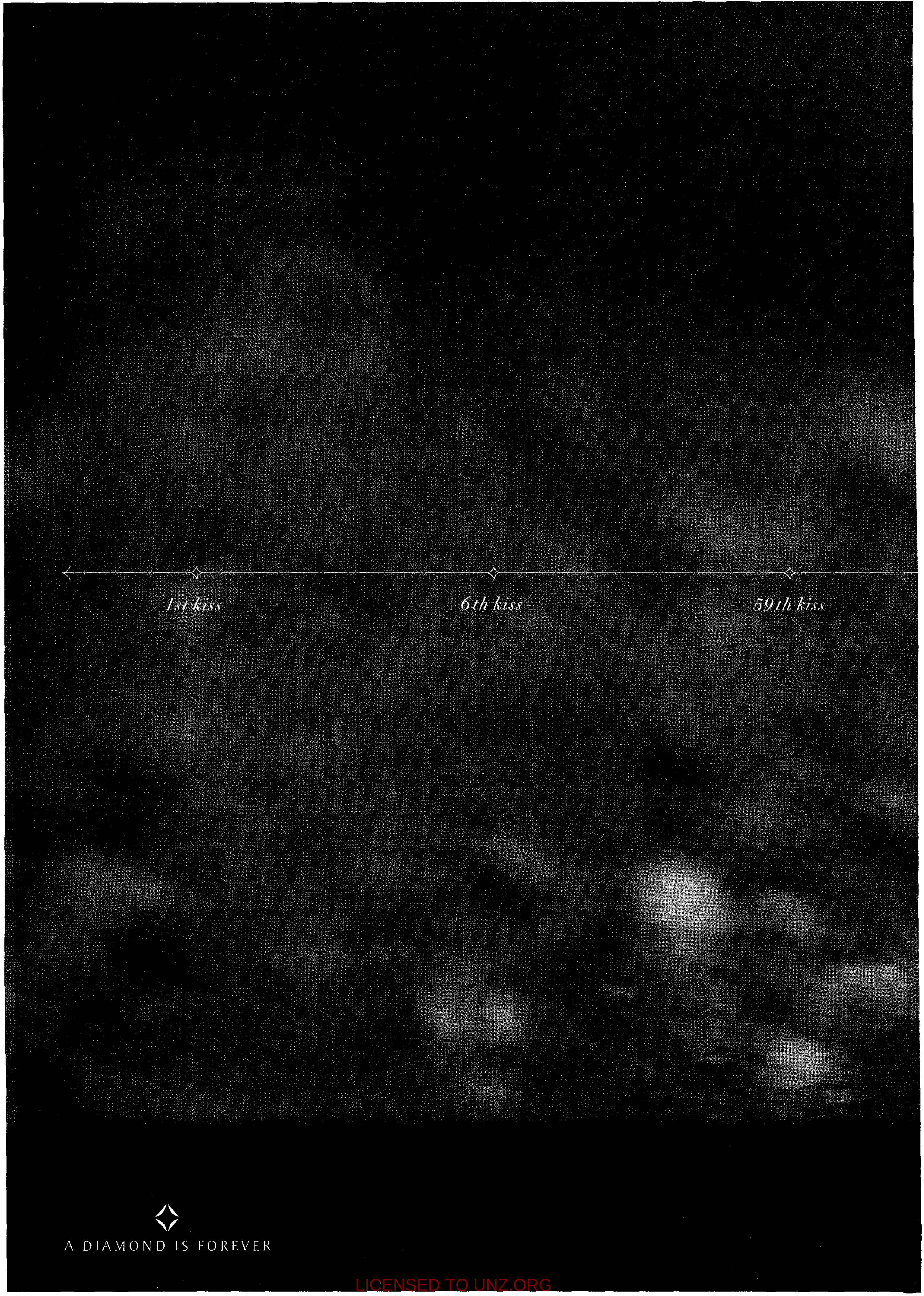
1st kiss
6th kiss
59th kiss
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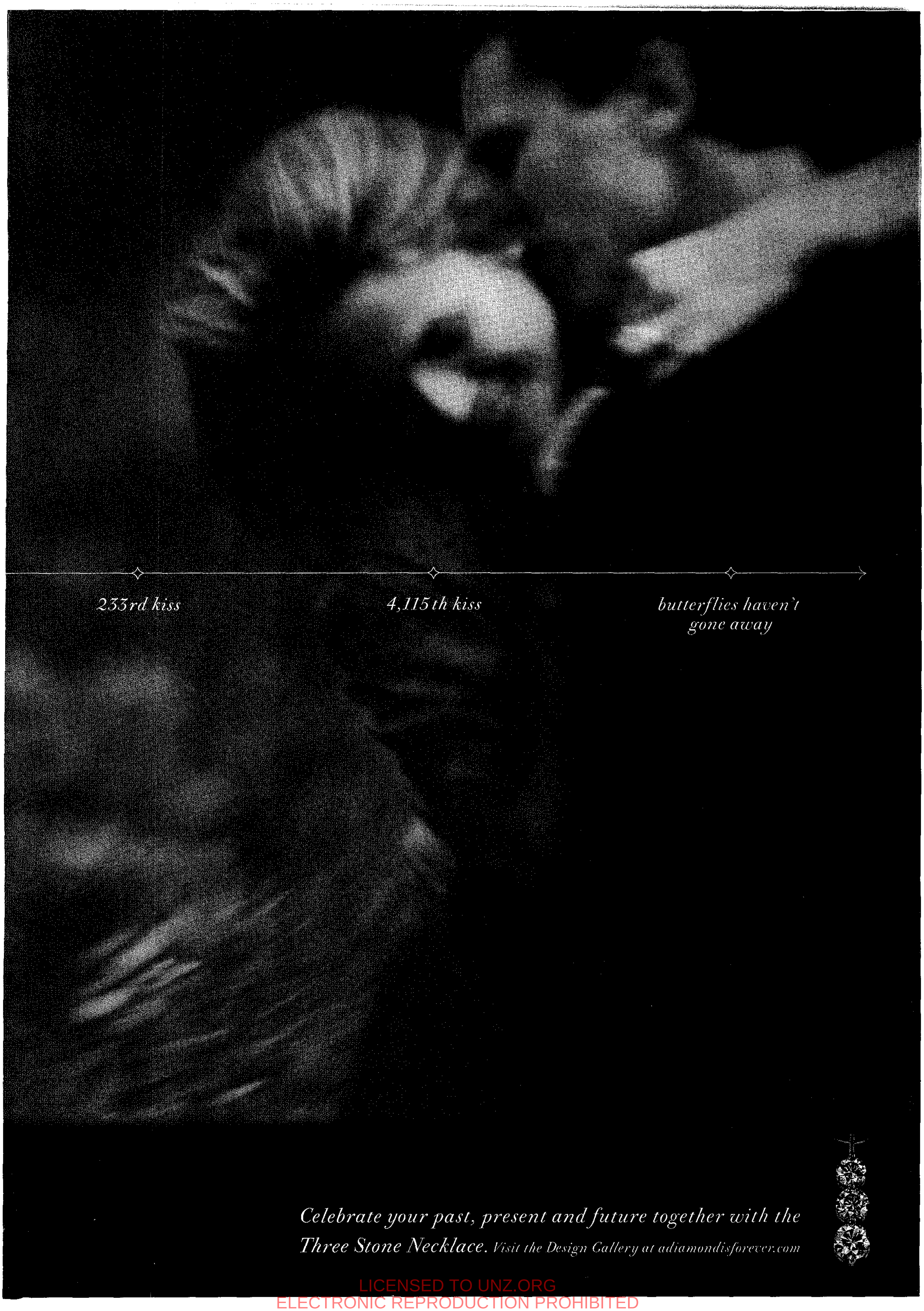
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4,115th kiss
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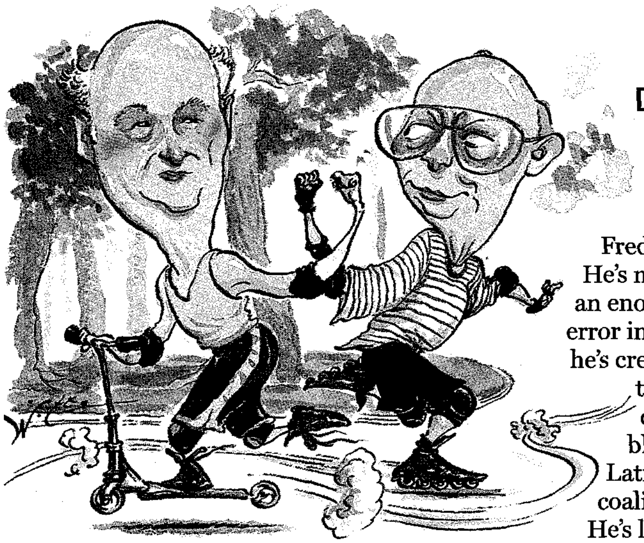
I'm Right, You're Wrong

ED KOCH VS. AL D'AMATO



D'Amato calls Hank Morris a ventriloquist and Alan Hevesi his dummy; Koch pooh-poohs Gore and tries to read W's lips.

Jennifer Senior: So the mayoral primary is next week. Shall we start by talking about the endlessly imploding candidacy of Alan Hevesi?

Al D'Amato: Hank Morris is the brain of that operation, and Hevesi is just a puppet. That's a fact. Is the tape recorder on? *Brain. Puppet.*

Ed Koch: Hevesi is toast. I don't think he took a bribe, but I do believe he exercised the world's worst judgment in trying to get a contract from Bell Atlantic for a political patron. It's unethical. Maybe even criminal.

J.S.: What's with Hank Morris? Why was he supplying free labor to Hevesi?

Ed: He was being dumb. When he threatened to sue the chairman of the Campaign Finance Board, Father O'Hare, I wanted to burst into song. [*Warbles.*] "Suuuuue me, suuuuue me, what are ya gonna do me . . . "

J.S.: What do you think of Al Sharpton's endorsement of Freddy Ferrer?

Ed: It doesn't bring much to Freddy. He's made an enormous error in how he's created the so-called black-Latino coalition. He's left out one of the major groups in this town, which is *white.* What are we, chopped liver?

Al: Peter Vallone has the endorsement of both the *Post* and the *Daily News.* Those probably won't translate into votes either.

J.S.: And the *Times*?

Ed: That's the one institution with some leverage.

Al: But even then, it's worth only one or two points. It may push someone into second place. But if they endorse Green, it's over. Have you noticed he's playing it safe? This is the new Mark Green, the more thoughtful Mark Green.

Ed: The thinner Mark Green.

Al: And he was brilliant in bringing in Bratton.

Ed: Yeah, but I don't think a commercial with Green talking and Bratton sitting on a windowsill is gonna convey that somehow Green is no longer the left-winger we all know he is. He can tell us from today until tomorrow that he's changed his stripes—you don't at his age.

J.S.: Who would make the best mayor in a recession?

Ed: Vallone.

Al: Without a doubt, Vallone, but he has not run an energetic campaign. Even his ad is tired. [*Stiffens his spine.*] "We owe it to our veterans, blah blah blah, all prescription drugs . . ." All seniors are to get drug coverage? Gimme a break.

Ed: I'm distressed Giuliani isn't helping the next mayor, whoever that may be. If he were, he'd put a hiring freeze into immediate effect. Roughly 50 percent of the city's expenses are salaries.

J.S.: So what's stopping him? Personal animus? Cowardice? Sloth?

Al: Probably because Ed urged him to do it.

Ed: Good answer.

Al: One thing I hope our new mayor won't do is raise taxes. If he does, we'll return to a situation that once imperiled this city. The very people and businesses who do pay taxes will leave.

J.S.: Can we turn to national politics? Al Gore has recently resurfaced. A chubbier, furrier Al Gore.

Ed: He's last year's news. I don't think he'll have a real impact on the party anymore.

J.S.: International politics, then. Both of you closely follow Israel. What lies ahead?

Al: Sooner, rather than later, Israel will be forced to impose harsher military control. She cannot permit her people to be blown up by so-called martyrs. By the way, if Ariel Sharon weren't leading Israel today—Sharon, who everyone said was crazy—we'd have a full-scale war by now.

Ed: I agree, and I don't think George Bush has gotten enough credit from the Jewish community for being supportive of Israel. When he says Arafat has to know there'll be no discussions as long as the violence continues—that's in opposition to what his father would like.

J.S.: What did you make of W's last-minute congressional victories this summer?

Ed: Well, one's gonna do him in, and that's the tax reduction. When he said he wouldn't use the Social Security surplus, he basically emulated his father's "Read my lips." He's going to rue the day he said that.

J.S.: Well, at least he's well rested.

Al: Ah, this is absolute and total *bullshit,* charging him with taking a one-month vacation. He moved the summer White House to Texas, and it worked.

Ed: I'm still waiting for my invitation to the ranch.

Illustration by Michael Witte.

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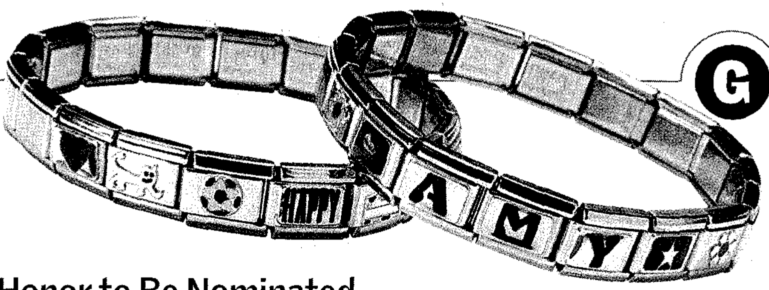
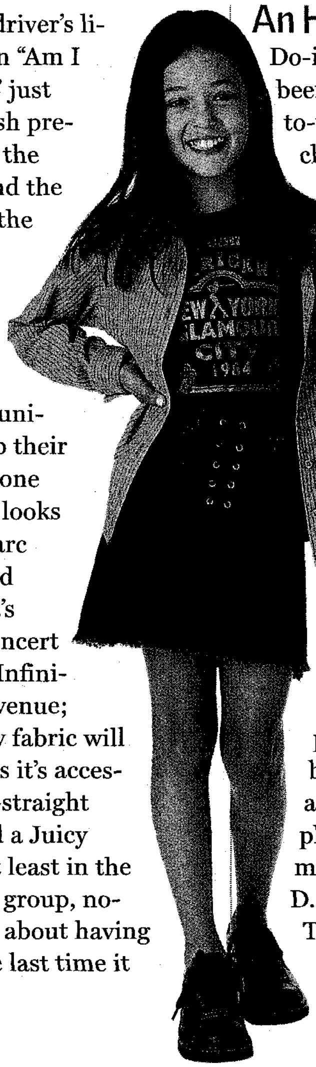
Style AMY LAROCCA

Back-to-School Edition



Mini Me

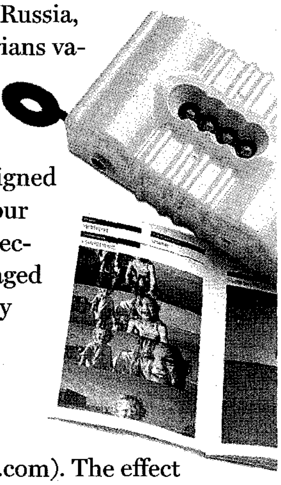


For those without driver's licenses, the question "Am I too old for a mini?" just doesn't apply. Stylish preteens have deemed the mini-miniskirt trend the most important of the season; thigh-high skirts are the one thing every girl plans to go back to school wearing. Those cursed with uniforms are hiking up their bottoms, and everyone else is shooting for looks that range from Marc Jacobs–style fringed denim to Madonna's Westwood-plaid concert kilt ($50–$200 at Infinity, 1116 Madison Avenue; 212-517-4232). Any fabric will do, really, as long as it's accessorized with super-straight blown-dry hair and a Juicy Couture T-shirt. At least in the back-to-school age group, nobody can complain about having worn this trend the last time it was around.

An Honor to Be Nominated

Do-it-yourself jewelry has always been a hallmark of the too-young-to-vote set. Friendship bracelets, charm bracelets . . . basically anything that can bear your name. This year, the Nomination bracelet is the most fashionable way to flaunt your tastes. The bracelets are somewhere between a Slinky and a watchband—stretchy, stainless-steel links, embellished with gold and enamel. But the design is individual: You pick your own links, which spell out names, wish a happy bat mitzvah, declare best-friend-forever-hood, and list activities (there's a cell-phone charm, for example). And because they are easy to take apart and reassemble, there's plenty of room to change your mind, too. ($40–$120 at Marsha D.D., 1574 Third Ave., 212-831-2422.)

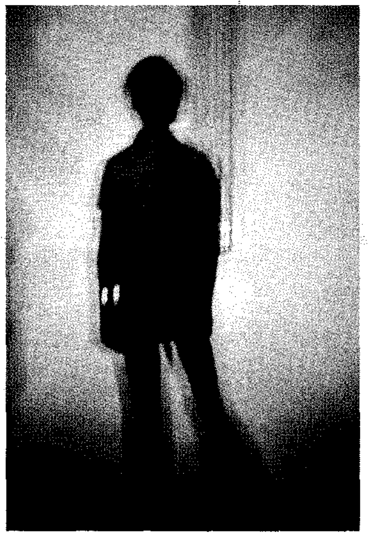
Hey, Four-Eyes!



Those tiny Polaroid cameras that make postage-stamp-size stickers are *so* last year. But (as any tween will tell you) the need to constantly capture friends making goofy faces has not abated. These days, the camera to have is a four-lens Lomo SuperSampler. The cameras are originally from St. Petersburg, Russia, but some Austrians vacationing in Prague loved them so much that they redesigned them to snap four frames in two seconds and packaged them in brightly colored, drop-proof plastics ($49.95 at Bloomingdale's and www.lomo.com). The effect is a cross between a flip-book and those strips of shots you get in a boardwalk photo booth, which makes them excellent for documenting cartwheels—and crushes.

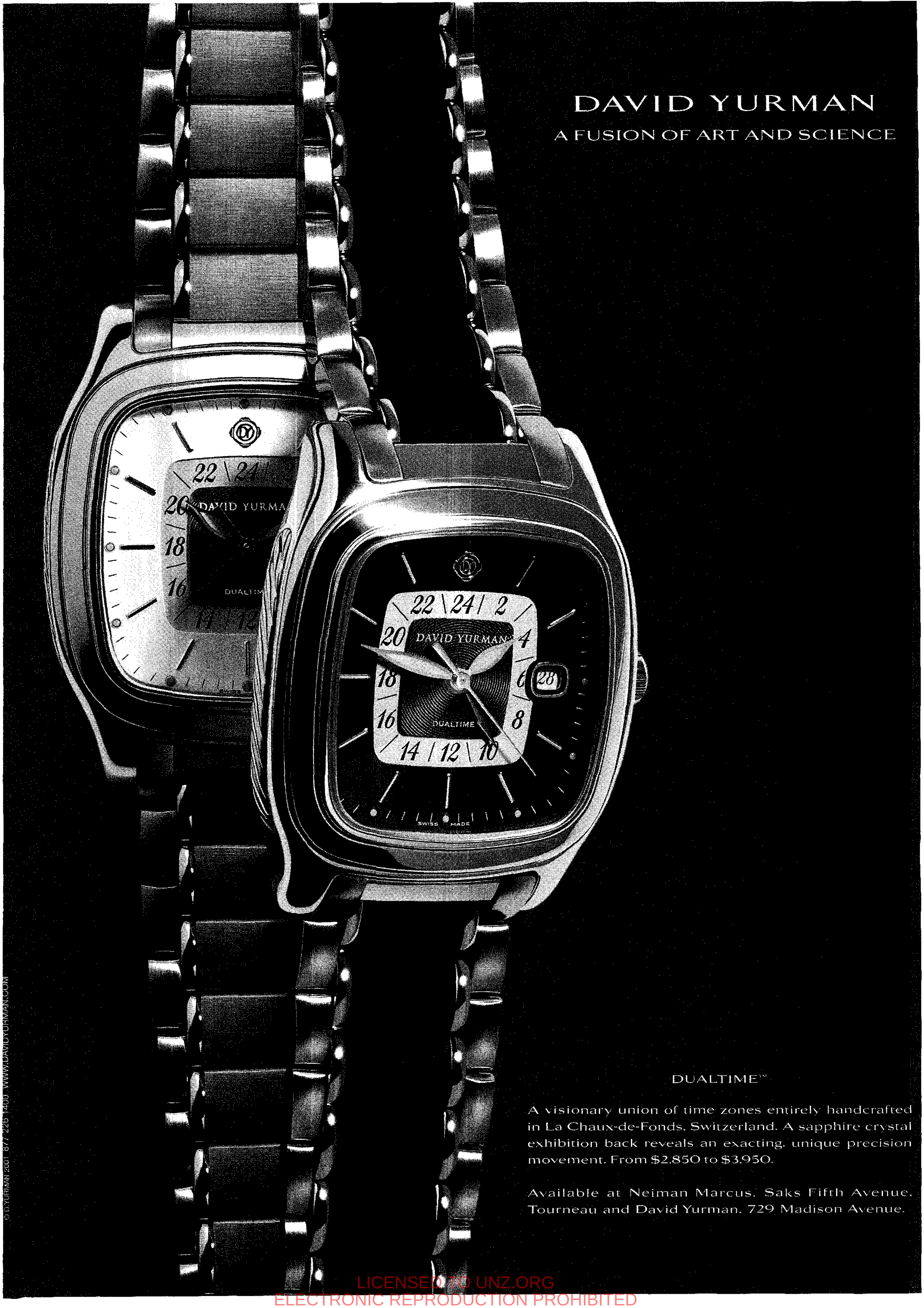
And for the Parents . . .

Barbara Pollack



Most parents don't get much insight on what happens once they've delivered their children to their various activities: Answers tend to be monosyllabic, and parental involvement is just so . . . puh-*leeze*. But for the past two years, photographer Barbara Pollack has chronicled the social life of her 13-year-old son, Max, and his preteen friends during dances at New York City Laboratory School, a public middle school in Chelsea. The result is "Dance Party," a series of Pollack's signature blurry portraits that shows not only the confident kids on the dance floor but also the lonely, longing wallflowers. Perhaps most remarkably, Pollack has managed to become part of the action, transforming herself from dance chaperone to unofficial member of the class. "The kids came to consider me their private paparazzo," she says. Max, who's entering the eighth grade, isn't even embarrassed. He thinks his mom has *improved* his social life. And that's truly a first. (Esso Gallery, 211 West 28th Street, from September 12 to October 20.) N. C. MAISAK

Photographs: clockwise from top, Andrew McCaul (2); Barbara Pollack; Andrew McCaul. Lomo camera from International Center of Photography.



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Michael Tomasky THE CITY POLITIC

Après Moi, le Déluge

For Giuliani, the mayoral election is all about his legacy. And who could make him look better than Peter Vallone?

SOMETIME IN 1995, I WAS PLANTED IN THE makeup chair at WCBS-TV, getting ready for a taping of *Sunday Edition*, when who barged in but Rudy Giuliani (who was doing a frightful amount of barging in those days).

He was feuding with the City Council, which was suing him over some business around the budget. I was prepared to see the usual run of State Assembly members or agency heads but not the actual mayor, so I sat for a moment trying to think of a mot juste that never came.

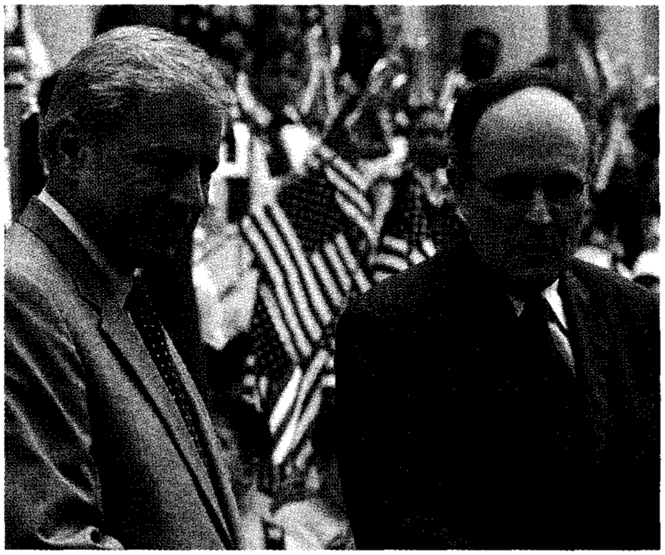
Well, I finally said, it looks like the speaker is trying to flex a little muscle. Giuliani didn't bother containing his contempt: "Pffffff! Peter Vallone! Gimme a break!"

For most of his first term, Giuliani feuded with—and belittled—Vallone, in public as well as in makeup rooms. Now, Vallone is his candidate. No, he hasn't endorsed Vallone, and likely won't. But key Giuliani aides have been pushing the mayor toward Vallone for months, and once Rudy started tearing into Alan Hevesi (who's competing with Vallone for Queens votes), you didn't have to be Philip Marlowe to piece together the clues.

So what's happened?

Specifically, two things. First, Hevesi, who was supposed to be Rudy's candidate, turned on him, and nothing motivates Giuliani so much as (perceived) betrayal. Sidney Zion speculated in his column last week that Rudy is attacking Hevesi because the mayor wants to run again in 2005 and sees the comptroller as the only person he'd have trouble beating. It's a little too fancy for me. Giuliani doesn't usually think that far ahead—he goes on gut more than intellect.

Second, I assume it's become apparent to Giuliani that Mike Bloomberg won't be the next mayor. Giuliani will continue to say lovely things about Bloomberg, and even, assuming Vallone doesn't get the Democratic nomination, campaign with him, just as he campaigned with Rick Lazio in the final days of the Senate election. But the mayor is an intelligent man. He was under no illusion by the end of that campaign that Lazio was going to Washington, and he's similarly clearheaded about the mountainous odds confronting the Boston mangler.



Capture the flag: Peter Vallone and Mayor Giuliani on Flag Day.

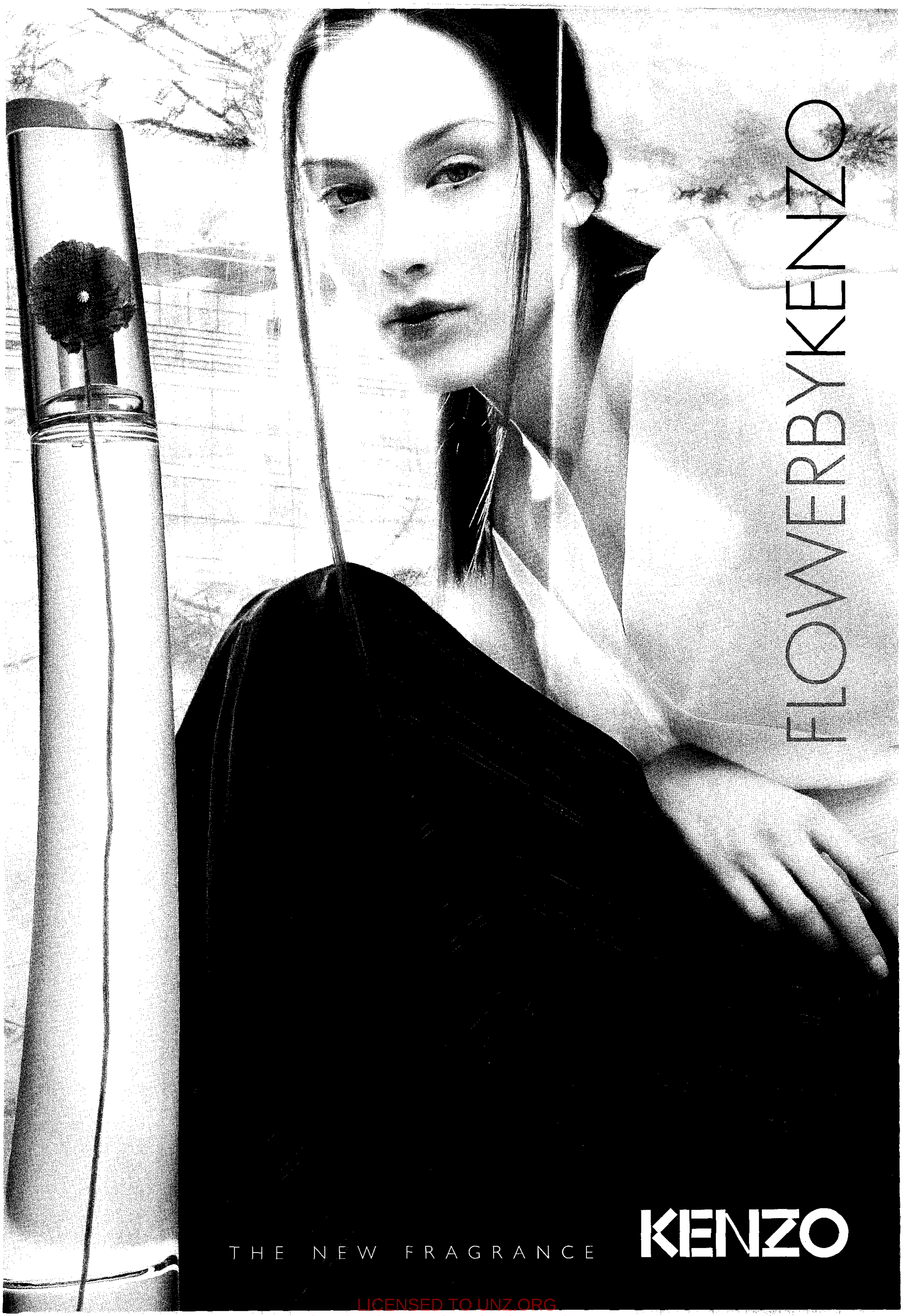
More generally, Rudy is protecting what he sees as his legacy. If there's one thing a lame-duck politician can smell (again: instinct, not intellect), it's the thick odor of his own obsolescence. So what Giuliani wants most of all is for the Giuliani years to continue. Obviously, Mark Green and Freddy Ferrer are no good for that. Hevesi was supposed to be, but he scratched himself off the dance card. Bloomberg won't win, and Herman Badillo, for some reason, he's grown tired of. That leaves Vallone.

OF COURSE, RUDY ISN'T THE ONLY ONE INTERESTED in protecting Rudy's legacy. The permanent government—chamber-of-commerce types, real-estate interests, editorial boards (especially the tabloids')—would be delighted to continue the Giuliani era, and it, too, has decided that Vallone may be the man for the job. The *Post* signaled this as far back as July 20, a month before it actually endorsed Vallone, with the one-two punch of a laudatory editorial and a John Podhoretz column.

If you're thinking that all this will help Vallone, think again. First of all, he's just boring. While he has a base and seems like a safe, process-of-elimination choice to the city's elites, he inspires in most voters a frantic need to find the remote; watching him for seven weeks carry his party's standard as the 1998 gubernatorial nominee was about as gripping as watching a houseplant die. I think Giuliani knows this, too, and the part of Zion's thesis that I do buy is that Rudy wants his successor to be someone who looks flimsy and unsubstantial by comparison.

Also, the rest of the city doesn't necessarily agree with Rudy and the permanent government about what his legacy is. In a recent *Times* poll, his approval-disapproval rating was 55 to 30. That's pretty strong, but if you polled the members of the permanent government, those numbers would be about 91 to 9. In other words, venture outside the opinion-making precincts—and factor out the moneyed interests to whom the opinion-makers speak—and the view of

Photograph by Frances M. Roberts.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Giuliani is far more mixed. This is only partly because the city is full of wacko liberals; it's also because Giuliani has done some things very well, and other things rather poorly, and many people think he's been on the scene long enough.

This is why, in that same *Times* poll, most respondents who said they would probably vote for Giuliani again, but can't because of term limits, were still sanguine about the city's future without him. Some of the changes Giuliani forced will stick no matter who becomes mayor; there will be no tolerance for going back on crime. At the same time, as the *Times*'s pollees understand, there are matters Giuliani has left undone that need someone new to attend to them.

The question is, who? The entire race, at bottom, has been about striking the balance that would most properly reflect the above reality—being like Rudy in some ways, unlike him in others—and the winner will be the candidate who does that most successfully. Vallone is now positioning himself as too much the heir. Ferrer is at the opposite end—he may make a runoff, but it's hard to envision him getting any further. Embracing Al Sharpton as though he were Martin Luther King, Ferrer is running what is essentially a protest candidacy at a time when it's unlikely that 51 percent of the electorate is in the mood for protest.

Green struck the balance deftly for most of the year, but what matters is how well he's perceived as striking it on September 11. Lately, Green's campaign has lacked the thematic clarity that's brought him this far. He's still the front-runner, but he's left Hevesi an opening. The comptroller has chosen to fill that opening—actually, given the mayor's broadsides against him, he didn't have much choice—by whacking Rudy and Rupert Murdoch. It's a high-risk strategy—he had to resort to it because of his consultant's errors and his own timidity about criticizing the mayor over the past seven years—and it may finish him off. But it's also the first real risk Hevesi has taken in years, and it could turn out to be well-timed for voters just now tuning in.

Whatever Hevesi's fate, this primary season's final week will be, in concentrated form, about the man it has really been about since it started. And he's not even on the ballot. ■

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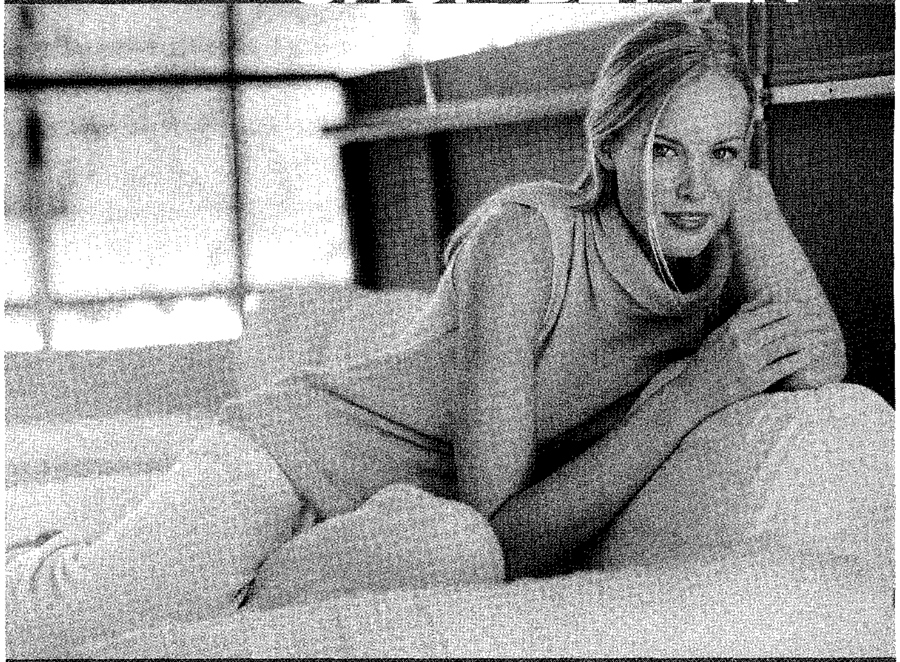

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James J. Cramer THE BOTTOM LINE

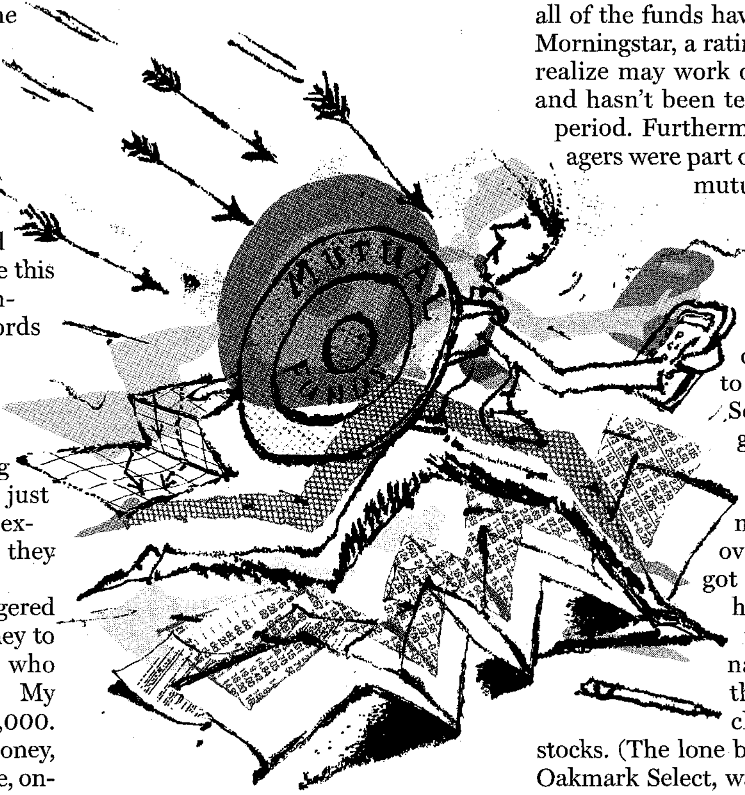
Mutual Fund Hara-Kiri

Our possibly certifiable columnist invested $125,000 in 50 top mutual funds to see how they'd perform for a year. Now he's—much—poorer. And wiser.

A YEAR AGO, IN A FIT OF PERSONAL MADness, I took a gamble. I gave $2,500 to 50 mutual funds to monitor their performance over one year's time. People had been criticizing me for obsessing about short-term performance, so I made a vow: I would not look at the funds or the statement for one year. I would keep myself in the dark and depend on the fund managers to steer me through a tough market. I would become the ultimate mutual-fund buyer, the uncritical, non-switching long-term investor, which everyone in this mutual-fund industry says is the best way to make good and measure performance. I would take this blind chance with these 50 managers, all of whom had good records during the late-nineties bull market, even though I have always been convinced that managers should deliver good performance all of the time, not just over the long term, because "long term" might just turn out to be a time period that exceeds my, well, uh, life. I thought they would have been more cautious.

The results are in, and I am staggered by the losses. I didn't give my money to managers; I gave it to magicians who made my money disappear. My $125,000 has been reduced to $84,000. Forty-seven of the managers lost money, only three made money, and of those, only one made me enough money to offset the fees I paid to open the accounts and keep them running: Oakmark Select Fund.

Some of the managers' performances were so shameful that I can't believe these folks are still running money. Take Malcolm Fobes of the Berkshire Fund. This fellow had a real hot hand, and with a name like Malcolm Fobes (no *r*) and a fund that just happens to share a name with investor god Warren Buffett, how could I lose? It turns out, of course, that David Copperfield has nothing on Mr. Fobes. Berkshire Fund poleaxed my hard-earned dollars; it took $2,500 to $555, mostly through incredibly poorly timed buys of technology stocks. Malcolm's claim to fame was that he was in the heart of Silicon Valley and would see any decline coming well ahead of others. Whoops! He stepped right into it. It would be harder to lose more money on tech if you were trying to.



Another spectacular loser was the Amerindo Internet B2B Fund, set up to capitalize on the red-hot companies building out the Internet. Only $586 remains of the $2,500 that I sent to that manager. Somehow, I don't think if I wait another year, Internet business-to-business stocks are going to come roaring back.

I am not picking on just these two funds. Twenty-five of the 50 funds lost more than $1,000 of the $2,500 I gave them. That's nothing short of unbelievable, especially when you consider that they received the money *long after* the NASDAQ had peaked. And it wasn't like I avoided any due diligence. I insisted that all of the funds have solid records from Morningstar, a rating system that I now realize may work only in bull markets and hasn't been tested during a tough period. Furthermore, all of the managers were part of the supermarket of mutual funds that Schwab offers, so they had to have been vetted by someone at that great firm, too. In a down market, you try to lose less, not more. Someone tell these guys! What happened here? Quite simply, I think many of these managers were in over their heads. They got into it during the heyday and had no idea of the high-risk nature of the games they were playing, chiefly in technology stocks. (The lone big winner, of course, Oakmark Select, was a value play, not a growth stock fund.)

A whole industry got used to having stellar performance and allowed managers to make bets that were way too dangerous. Of course, the managers'

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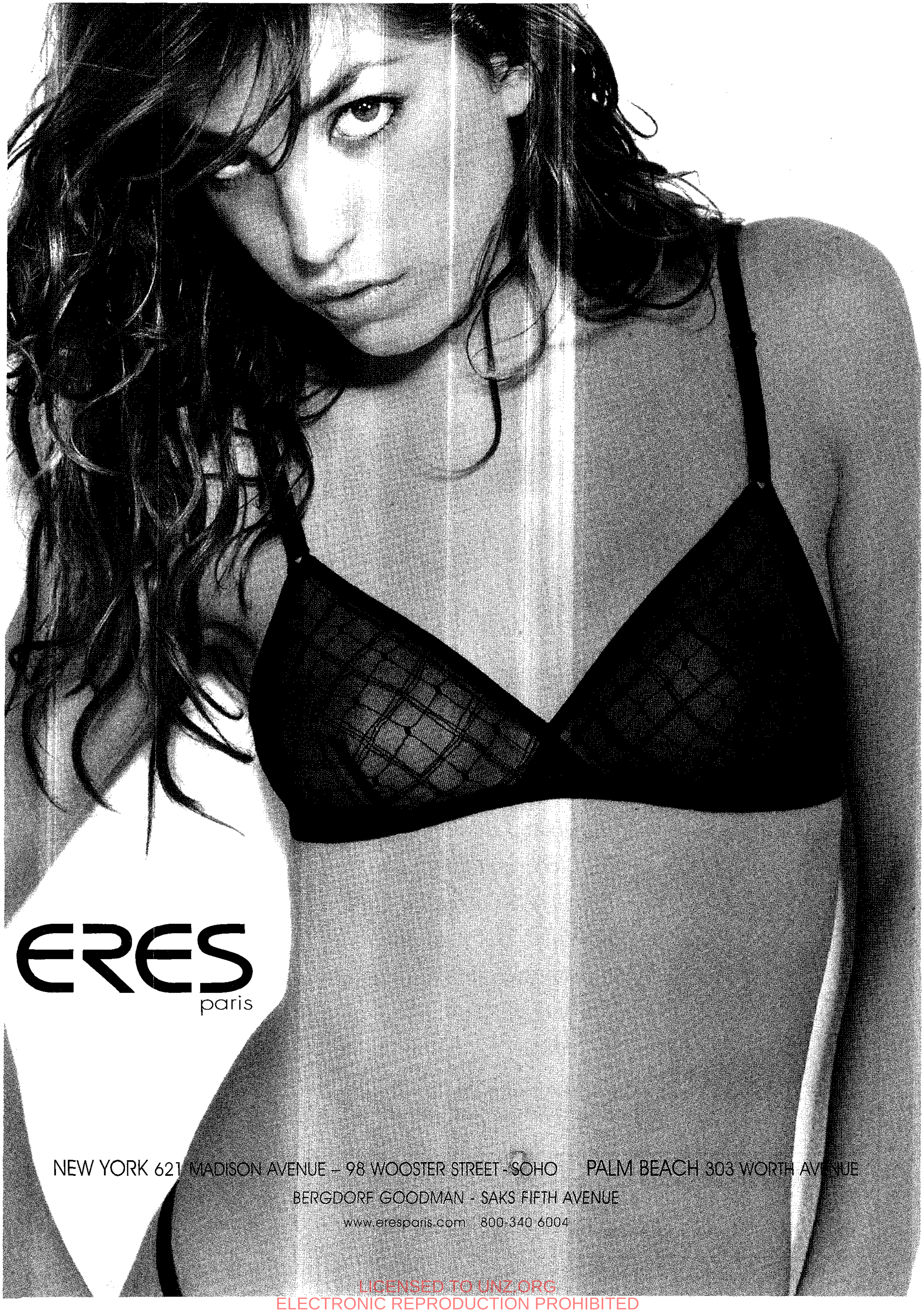

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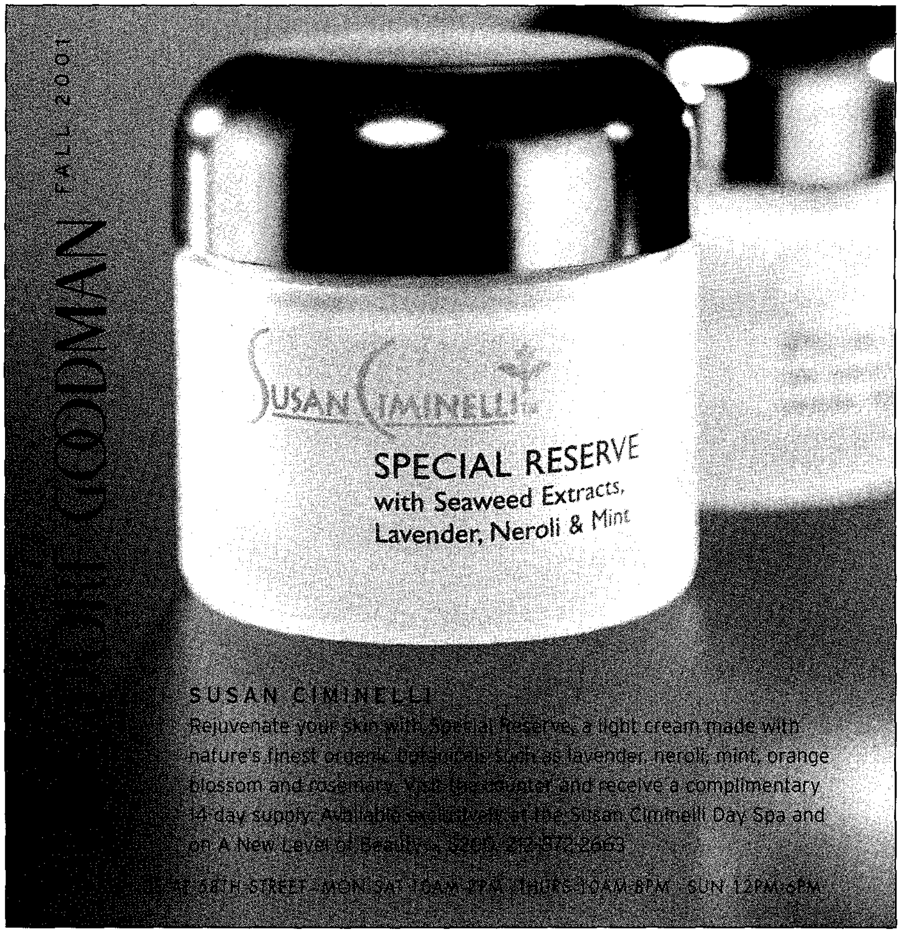

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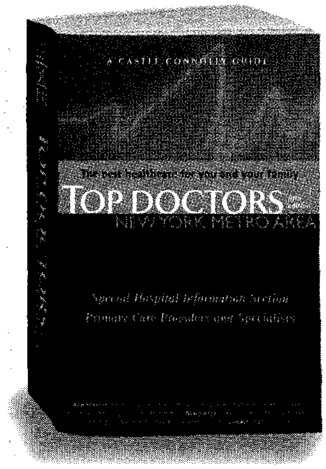

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quarterly statements, which I dutifully read through, are all very reassuring; they make you think that everything will come back, like you're a kid who's been left at the mall and these are your parents. The line from the children's song—"They always come back and get me"—played in my head each time I looked at their mailed missives.

Perhaps more shockingly, this colossal collapse has gone unchronicled by virtually every major newspaper, magazine, and television program, in part because there are unwritten rules against criticizing managers in this powerful industry. First, they are needed as sources and as guests for programming purposes. A couple of weeks ago, as I was scrutinizing this list, I looked up on the tube at the young cherub praising this networker and that semiconductor company, and I thought, *Wow, that fellow sure sounds like he has a hot hand.* Until I saw the Chyron underneath, JOHN LEO, NORTHERN TRUST, and looked him up on my list. The man had just cost me $1,500! He ought to spend less time preening in front of the camera and more time picking stocks.

And I quickly found out what happens if the press violates the unwritten agreement. I set out to write about these 50 funds as part of what I had hoped was to be a sponsored tote board on the Web, but no one would sponsor it because I refused to take a pledge that I would not write critically of the funds that cost me a lot of money. And after my Website wrote a couple of tough articles about the Janus family, the fund group pulled all of its ads from TheStreet.com, a decision that had a materially adverse impact on my company's finances. The lesson: Give us a free pass or else—even if we did cost the American people a fortune.

Sorry, no can do. Too much pain. I can't help squawking, if only just to tell others to be careful out there, as many of these managers don't have a clue about what they are doing.

As for my money, as far as I am concerned, the experiment is over. I am taking the tax loss and moving on. You can't pay me enough to lose money any longer this way—and I've been doing it for free. ■

James J. Cramer is co-founder of TheStreet.com. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time.
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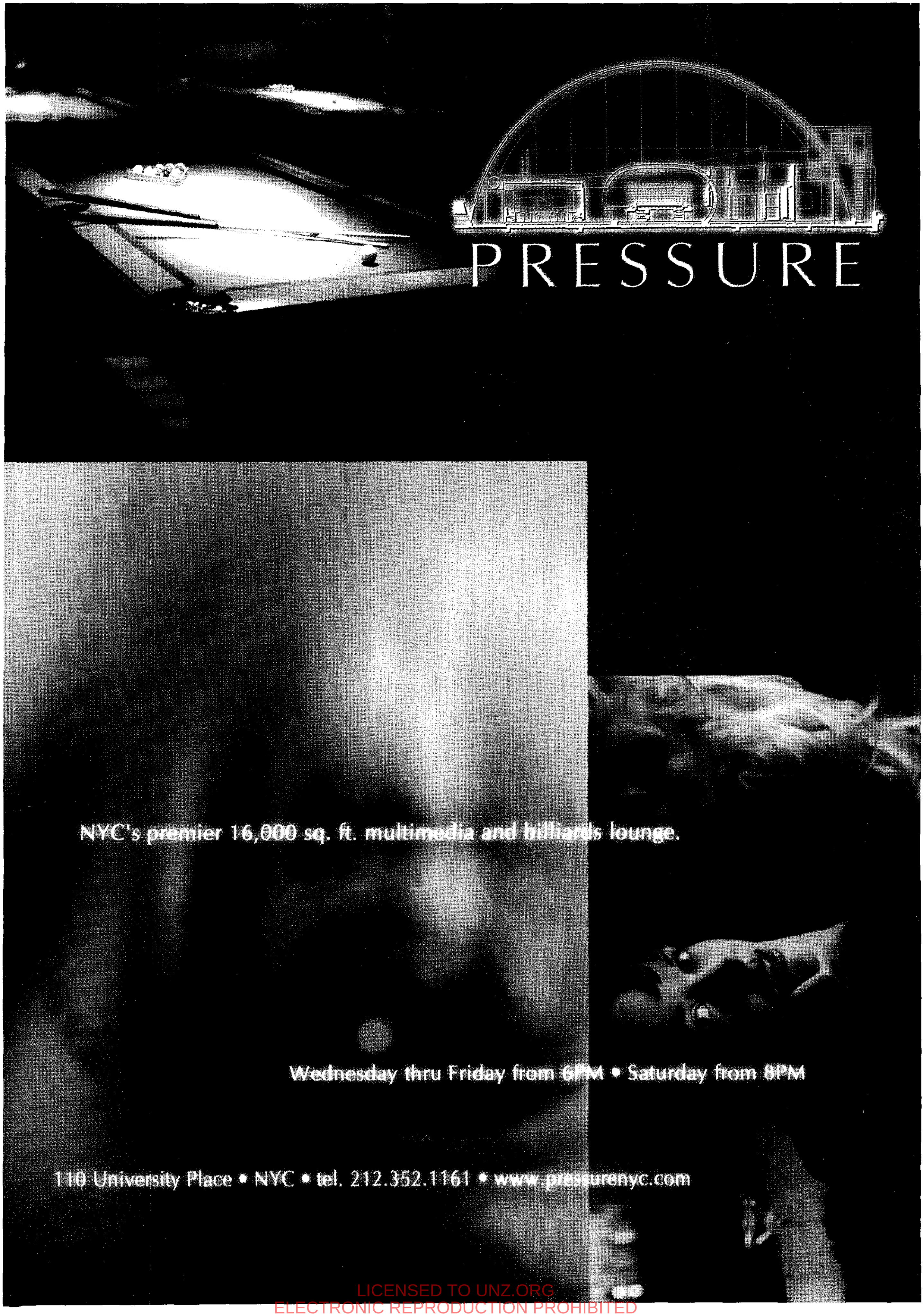
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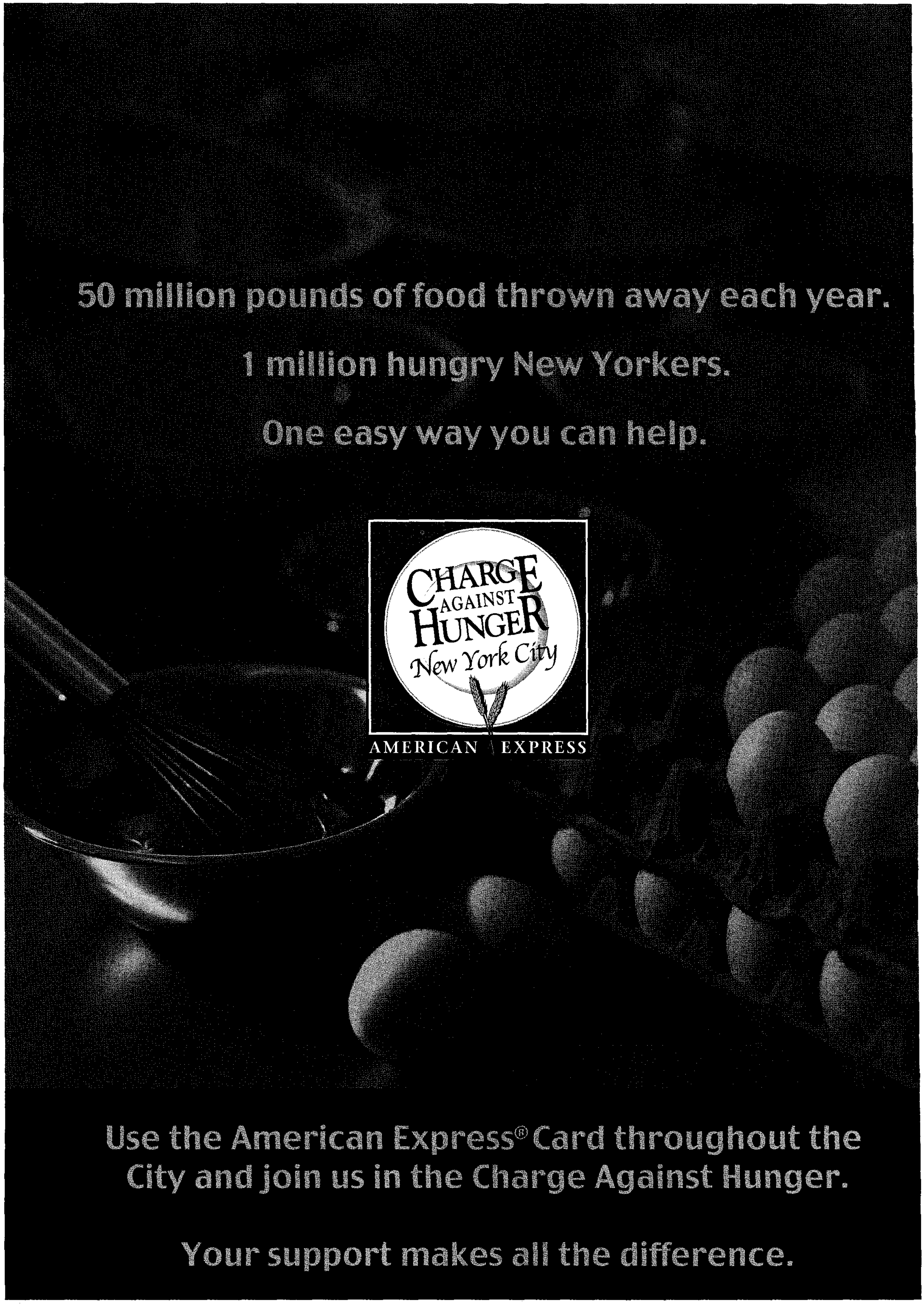

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Joanne Kaufman STRONG MEDICINE

Rent-a-Doc

Your hospital has a little secret: To save money on staff in these days of cost-cutting, it's been hiring more doctors who are just passing through.

WHEN DOCTORS IN THE DEPARTMENT OF PSYchiatry met Christian Gauderer, they couldn't help wondering what mysterious circumstances had brought their new colleague to Brooklyn's Woodhull Medical and Mental Health Center. They thought he might be running from something.

There was nothing in the doctor's mien or method to suggest a dark past, though the guy *did* come from East Germany and (after a residency at the Mayo Clinic and a fellowship at Harvard) had run a psychiatric clinic in Brazil. No, the truly suspect thing about Gauderer was that he had come to Woodhull as a *locum tenens* physician. "Holding a place," for those of you who ducked out on Latin in high school. "Temp doc" to the rest of us.

"Among colleagues, there's a certain stigma," says Gauderer. "They kind of wonder, *Why is this person doing temporary work? What's wrong with him?*" An attitude which might explain the previous reluctance among doctors to take up temporary medical work.

Class stratifications that separate staff doctors from roving replacements notwithstanding, an increasing number of docs have been tempted—by the fluctuation of budgets, the pressures of managed care, and the needs of both hardscrabble rural and hard-core urban areas that are begging for physicians—to become latter-day guns for hire: Have stethoscope, will travel. Of the more than 600,000 doctors in the U.S. working with patients, 15 percent of them, according to industry estimates, have worked or are working as temps; in 1987, the figure was just 3 or 4 percent.

TWENTY YEARS AGO, TEMPS WERE DEPLOYED almost exclusively to cover for vacationing docs. "Now it has morphed into an industry that is used to deal with full-time losses," says Pamela McKemie, senior vice-president of the Atlanta-based LocumTenens.com, which supplies doctors for New York hospitals. "If a physician has left a practice, generally it takes six to nine months to find a replacement." Obviously, no one involved is eager to lose referrals or revenues—so they dial a doc.

More to the point, they're useful for hospitals focusing on the bottom line.

"When you're looking to cut costs," says Don DeCamp, chief operating officer for the Salt Lake City–based CompHealth, a health-care-staffing company that does business in New York, "the way to keep quality high and costs low is to use *locum tenens* doctors. You can add staff and subtract staff very quickly. It moves your costs from fixed to variable."

A hospital or a clinic with nine primary-care physicians on staff may want to cut back to five or six and use temps during peak periods like flu season, says DeCamp. *Locum tenens* docs are paid for their time and receive no benefits beyond free lodging, malpractice insurance, and transportation. Which might be enough to make up for the occasional sniping from colleagues. "At one place, I was called 'rent-a-shrink,' says a psychiatrist.

Locum tenens physicians tend to fall into three categories. There are retired doctors, like 72-year-old radiologist Dogan Kizilay. "For a while, I did woodworking," he says. "I made a butcher-block table and some shelves. But how many things can you make?" So, following a career in Queens and New Jersey, he's now doing temp work at NYU Downtown Hospital.

Then there are the doctors in transition. Louis Keehn, for example: The 42-year-old anesthesiologist is now temping at Jamaica Hospital. He recently immigrated to Israel with his family but spends half the year back in the U.S. doing spot work to pay the bills. When Gauderer, a 55-year-old divorcé, remarried and had a baby, *locum tenens* work allowed him to make a fresh start in his professional life as well.

"I thought being a *locum tenens* would give me the flexibility to look around, to get back to the American mainstream in psychiatry," says Gauderer, who did stints

Second Opinion By P. C. Vey

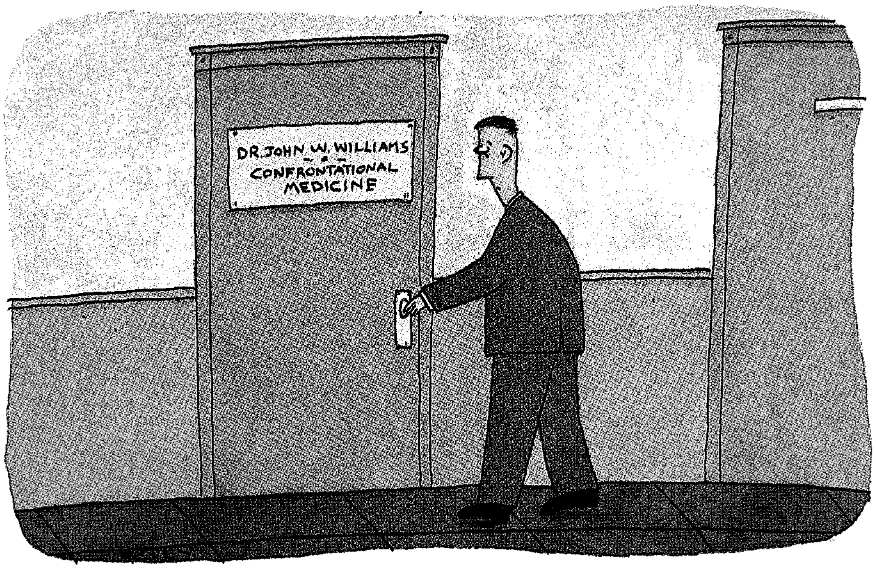
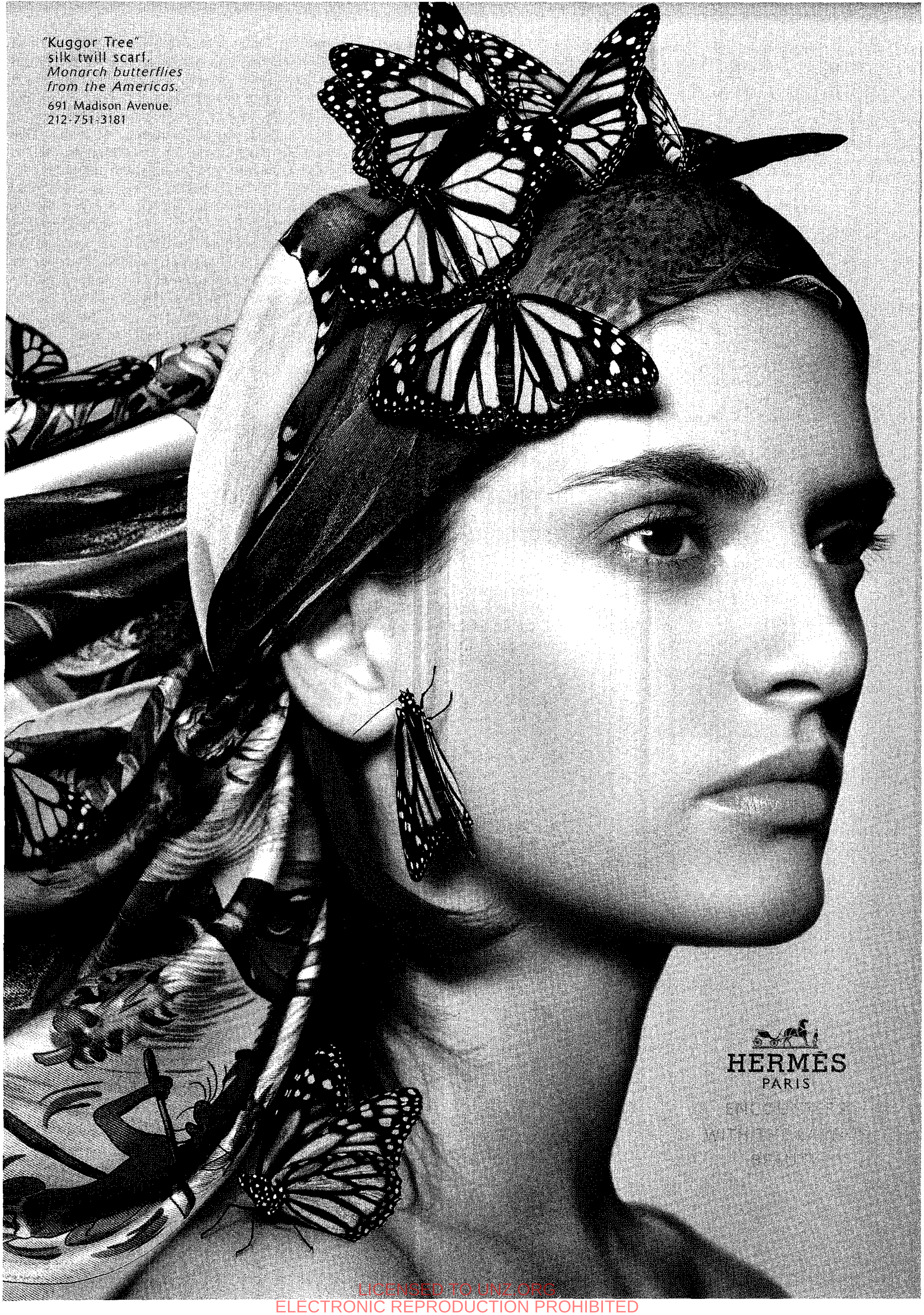


Illustration by P. C. Vey.



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in rural Massachusetts and Westport, Connecticut, before arriving at Woodhull (where he was paid $500 a day and $100 an hour for overtime). Eventually, he returned to a full-time job, at Hackensack University Medical Center.

The *locum tenens* industry is experiencing its most impressive growth with doctors in the third category, those just out of residency programs. Some may do temp work for a year while waiting for a spouse to finish school; some just want to check out their options, like dating before marriage. That was the case with Rajesh Parekh. The psychiatrist had three goals after medical school (at Mount Sinai) and residency (University of California, Irvine). He wanted to drive around the country for a few months with his new wife, he wanted to end up in New York, and he wanted a situation that would let him establish long-term relationships with his patients. "*Locum tenens* helped me get some money and get me time to look around," says Parekh, who after six months in the emergency room at Woodhull ($65 an hour, time and a half for overtime) landed a permanent position as a staff psychiatrist at Columbia Presbyterian.

But it isn't only psychiatrists. The bulk of *locum tenens* work in New York City is in pediatrics, family medicine, radiology, pathology, and oncology, frequently in clinic settings. "For all those people who think New York is a great place to visit but wouldn't want to live here," says Don DeCamp, who recently sent a shipment of cardiologists to Executive Health Systems, a midtown medical practice, "*locum tenens* work lets them do it."

THOUGH LENOX HILL HAS USED *LOCUM tenens* anesthesiologists, according to Daniel & Yeager, a staffing firm for medical personnel, the hospital did not return calls about the matter. CompHealth recently placed a psychiatrist at Payne Whitney, part of New York Presbyterian, but a spokesman there insists the hospital doesn't use temporary doctors. CompHealth placed a radiation oncologist at Mount Sinai, whose spokesman says that the hospital doesn't use temporary doctors either.

> **"You know what the public thinks of doctors** to start with," says a supplier of temporary medical personnel. "For a hospital to reveal they use temporary doctors is a step worse."

John McKeon, personnel director at Brooklyn's Kingsbrook Jewish Medical Center, pretty well put his finger on it when he said the hospital just didn't like the idea of having anyone temporary on staff—doctors, nurses, anybody. "We want people who are fully committed to patients and the hospital," he said.

"There tends to be a fear about how the public is going to react to certain bits of information," says David Faries, a spokesman for Staff Care, Inc., an Irving, Texas–based supplier of temporary medical personnel. "You know what the public thinks of doctors to start with, and for a hospital to reveal they use temporary doctors is a step worse."

Beth Israel Medical Center has no such qualms, acknowledging the deployment of *locum tenens* physicians in its critical-care units.

"We needed high-level coverage in intensive care, and in many cases the *locum tenens* doctors are better than residents because they have more experience," says Mark Rosen, chief of pulmonary and critical-care medicine. "We looked at having full-time attending doctors versus the temp model and this way turns out to be just as good and much cheaper for the hospital.

"These people are different from the mainstream, but they do the job," he adds. "Everybody has a right to their own motivation. For whatever reason, this is the life they've chosen."

Louis Keehn's reasons are really quite simple. "As a *locum tenens,* I don't have to worry about billing," he says. "I don't have to put any political chips on the table and say to anybody, *Do me a favor?* I only have to take care of the patient. Anything I have to argue for or against is for the good of the patient. To me, this is the purest form of medicine." ■

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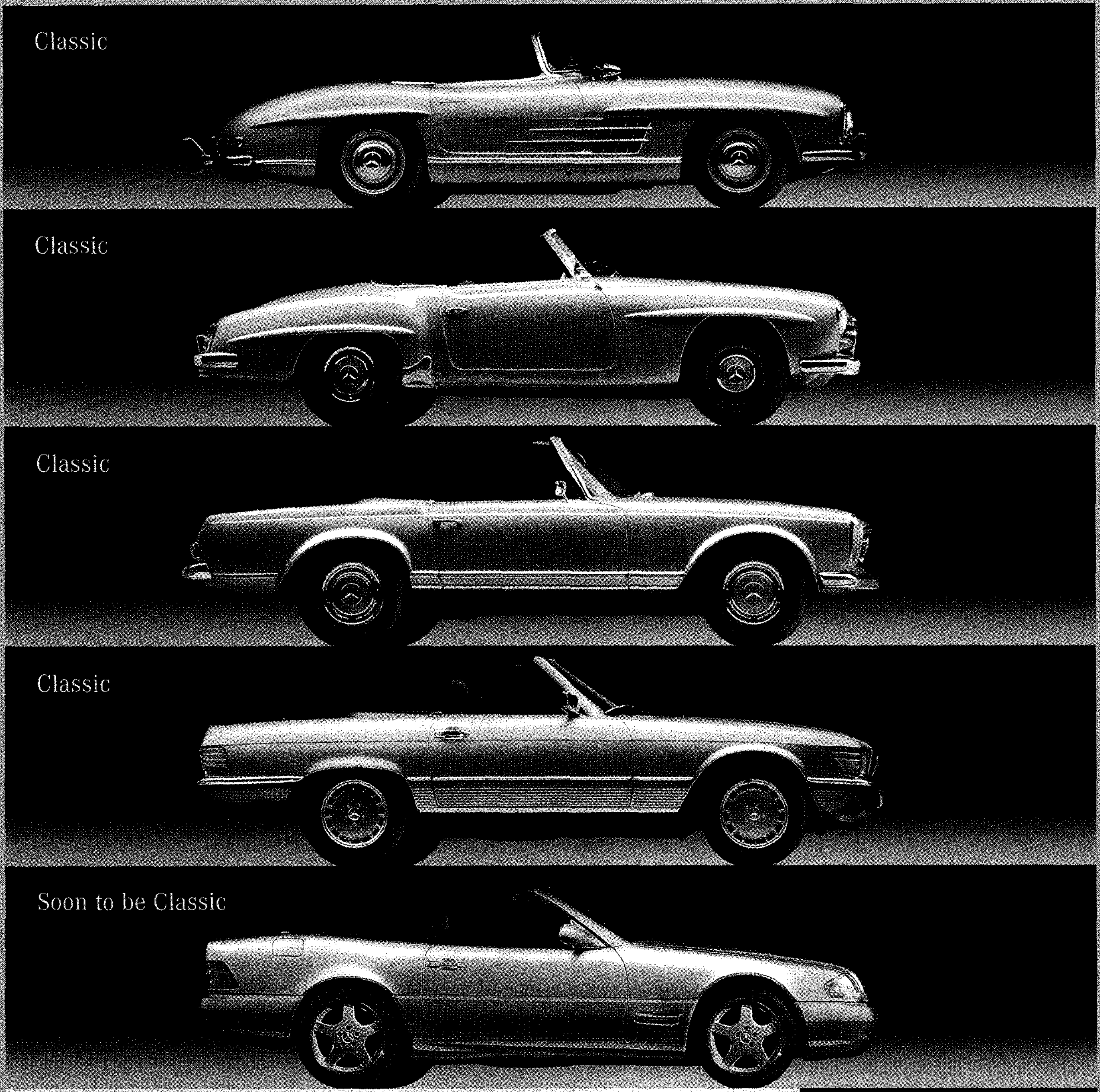
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FALL PREVIEW

This week, the city flashes back into focus after a languid, dreamy (if not steamy) summer. Box-office phones are ringing and opinions are already forming about the newest hot tickets—if you didn't see *The Seagull,* time to get over it—that we'll be fighting about till Christmas. New York actress **Julia Stiles** has formed some opinions of her own—not necessarily those of the editors. In particular, she's been too modest to mention her own substantial contributions: a stunningly honest performance in *O,* which opened last weekend, and the most mature and provocative performance of her career in the moody *Business of Strangers,* due out in December. In fact, it's one of the things *we're* looking forward to. But first, here are Julia's picks:

- **Music** First and foremost I'm excited about the new Tori Amos CD. It's twelve covers of famous songs written by men, laughing at the way women are portrayed in music. I'm a fan of rap music, but I once heard a Gourds cover of Snoop Dogg's "Gin and Juice," with sort of a bluegrass country sound to it, and I realized how laughably misogynistic those lyrics can be. *Go Tori!*

- **Theater** I'm interested in Neil LaBute's *The Shape of Things* because I think he's a great, great writer. Remember *In the Company of Men* and *Your Friends & Neighbors*? They were tight.

- **Film** My favorite filmmakers are the Coen brothers, who are consistently witty, humorous, thought-provoking, and rich. *O Brother, Where Art Thou?* got shafted awards-wise. But I'll be first in line for *The Man Who Wasn't There.*

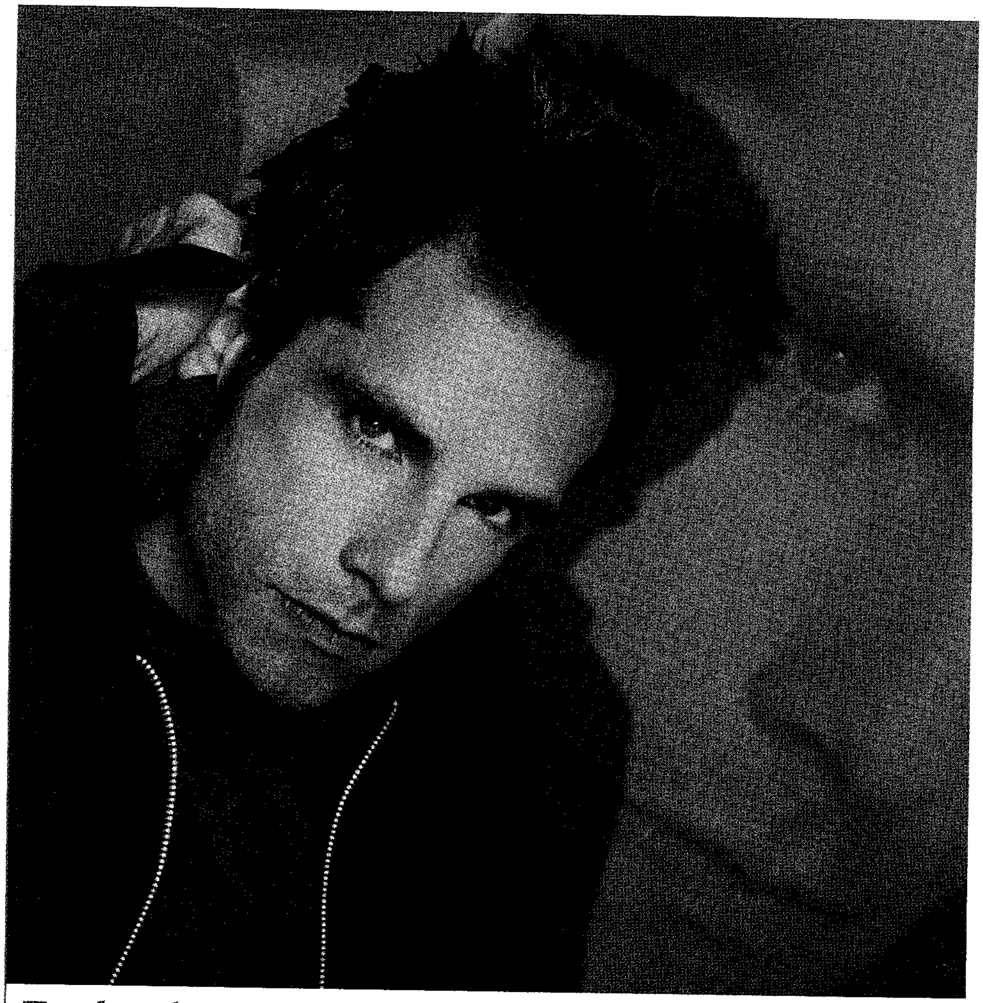
- **Art** The theater company I owe my acting career to, Ridge Theater, turned me on to Henry Darger's paintings when they based a production on him. I would love to see his exhibit up close at the American Folk Art Museum.

PHOTOGRAPHED BY FIROOZ ZAHEDI

HAIR BY PHILLIP CARREON/PROFILE; MAKEUP BY JO STRETTELL/CLOUTIER. STYLING BY ALEXANDER GUTIERREZ/FRED SEGAL BEAUTY. WRAP BY ALIREZA. CORSET AND PANTS BY GIANFRANCO FERRE.

FALL PREVIEW

MOVIES



Zoolander

Directed by Ben Stiller
Starring Ben Stiller, Owen Wilson, Milla Jovovich, Will Ferrell
Paramount, September 28

Zoo got the look Stiller plays Derek Zoolander, male model, in an over-the-top spoof of the fashion world. It's based on a sketch he did during the 1996 VH1 Fashion Awards. "We actually filmed the scene where Derek loses the Male Model of the Year Award at the 2000 VH1 awards," says Stiller. "We had to film in between commercials."

Our lips are sealed "There's one big cameo that's kind of a secret—I don't know if I'm supposed to mention it or not. David Duchovny plays a hand model who's kind of been living underground for years. He's hysterical."

Yeah, baby After last fall's breakout hit, *Meet the Parents*, could Derek Zoolander turn out to be Stiller's Austin Powers? *Wayne's World* notwithstanding, spinoffs of TV comedy sketches often have trouble making it as features. But the advance buzz on this one is building.

In vogue Stiller brought some of the film to Paris to show *Vogue* editor Anna Wintour and André Leon Talley. "I gotta say, she's not as serious as you think," Stiller says. "She laughed."

SEPTEMBER

Rock Star ↓

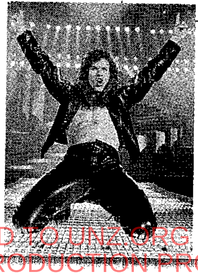
Directed by Stephen Herek

Mark Wahlberg plays Chris "Izzy" Coles, a nobody who becomes an overnight heavy-metal sensation. With **Jennifer Aniston**. (Warner Bros.; September 7.)

Hardball

Directed by Brian Robbins

Disenchanted stockbroker **Keanu Reeves** coaches a Little League baseball team in a Chicago housing project. (Paramount Pictures; September 14.)



Training Day

Directed by Antoine Fuqua

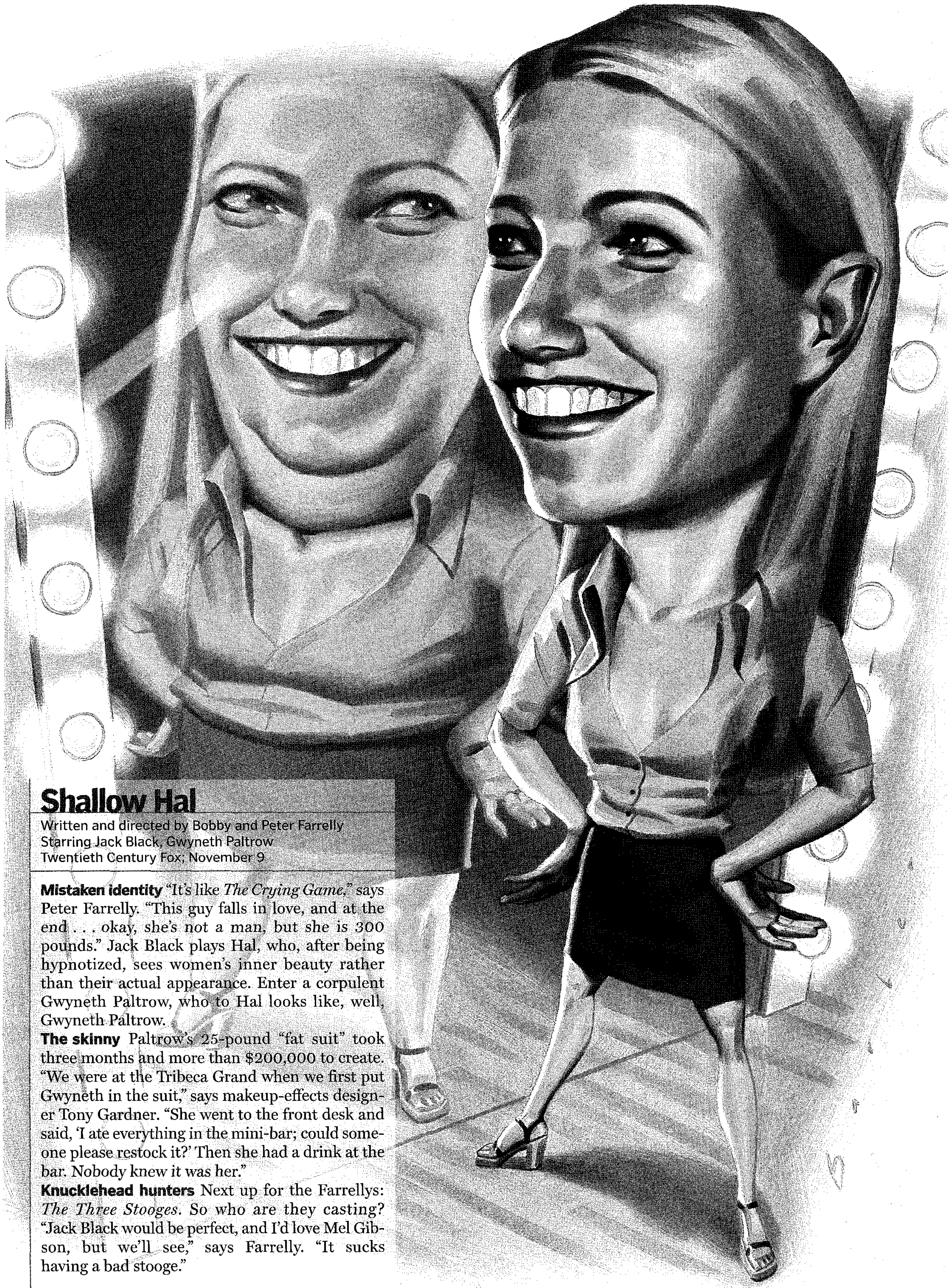
Denzel Washington is a shady narcotics officer who shows wide-eyed rookie **Ethan Hawke** the dark side of the force. (Warner Bros.; September 21.)

Big Trouble

Directed by Barry Sonnenfeld

Barry Sonnenfeld's adaptation of newspaper columnist Dave Barry's book about the mishaps of a divorced father (**Tim Allen**) and a nuclear bomb. With **Rene Russo** and **Johnny Knoxville**. (Touchstone Pictures; September 21.)

Photographs: top, Edie Baskin/Corbis Outline; bottom, Claudette Barius.



Shallow Hal

Written and directed by Bobby and Peter Farrelly
Starring Jack Black, Gwyneth Paltrow
Twentieth Century Fox, November 9

Mistaken identity "It's like *The Crying Game,*" says Peter Farrelly. "This guy falls in love, and at the end . . . okay, she's not a man, but she is 300 pounds." Jack Black plays Hal, who, after being hypnotized, sees women's inner beauty rather than their actual appearance. Enter a corpulent Gwyneth Paltrow, who to Hal looks like, well, Gwyneth Paltrow.

The skinny Paltrow's 25-pound "fat suit" took three months and more than $200,000 to create. "We were at the Tribeca Grand when we first put Gwyneth in the suit," says makeup-effects designer Tony Gardner. "She went to the front desk and said, 'I ate everything in the mini-bar; could someone please restock it?' Then she had a drink at the bar. Nobody knew it was her."

Knucklehead hunters Next up for the Farrellys: *The Three Stooges.* So who are they casting? "Jack Black would be perfect, and I'd love Mel Gibson, but we'll see," says Farrelly. "It sucks having a bad stooge."

ILLUSTRATED BY ROB BARBER

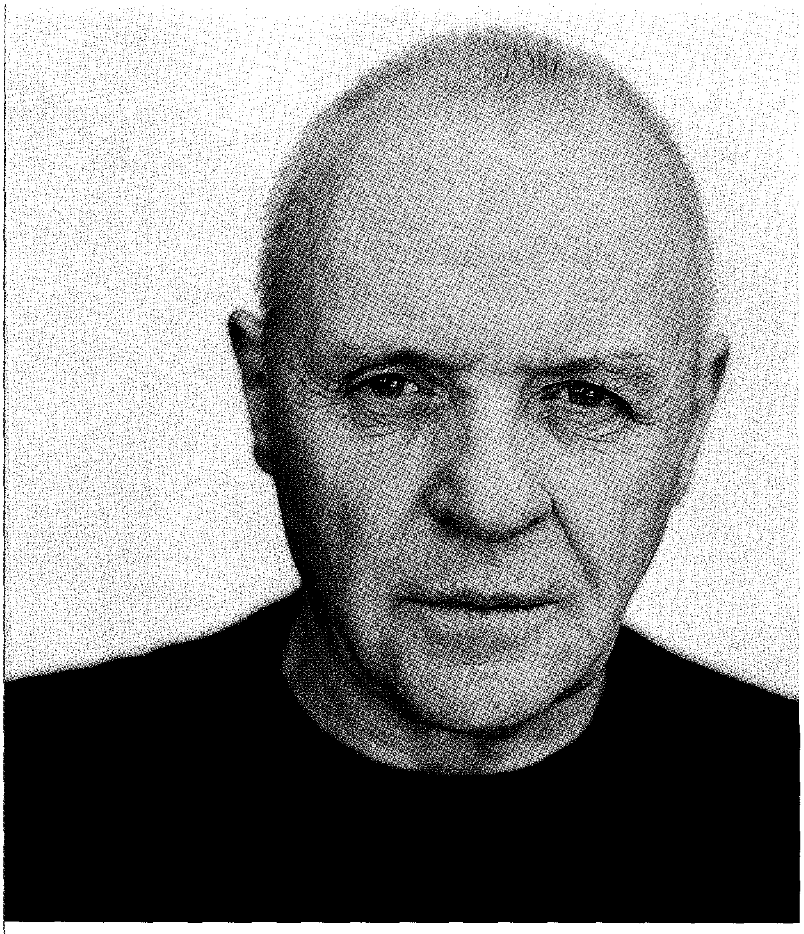
Riding in Cars With Boys

Directed by Penny Marshall
Starring Drew Barrymore, Steve Zahn, Lorraine Bracco, Brittany Murphy
Columbia; October 19

Drew *really* grows up Based on Beverly Donofrio's wrenching autobiography, the latest from Penny Marshall stars Drew Barrymore as a young woman whose dream of becoming a writer deflates after she's impregnated by her drug-addled, dim-witted husband (Steve Zahn). Drew gets a chance to age dramatically from 15 to 35, and she also plays a mother for the first time.

True confessions Donofrio's book, subtitled *Confessions of a Bad Girl Who Makes Good*, was praised for capturing the *other* sixties experience, far from flower children and middle-class college protesters. "We had to make a fairly tragic story funny," Donofrio says. "Otherwise it would devolve into a TV movie-of-the-week."

Character development The toughest part of turning the book into a film, says Donofrio, "was making my character sympathetic. Basically, I was a wild, neglectful, ambitious, narcissistic young mother—and given the way that people overmother these days, it's risky to portray somebody like that. The challenge was to make me lovable."



Hearts in Atlantis

Directed by Scott Hicks
Starring Anthony Hopkins, Hope Davis, Anton Yelchin
Castle Rock; September 28

Kinder, gentler King Another dispatch from Stephen King's not-so-dark *Shawshank* side, with Hopkins as clairvoyant Ted Brautigan, an irresistible mystery to Bobby Garfield, the fatherless 11-year-old who lives downstairs. It could have been another Haley Joel Osment vehicle (we'd like to see him match acting chops with Sir Anthony), but "the Osment boy was too old," says *Hearts*' Oscar-winning writer William Goldman, who also scripted King's *Misery*. "The age must be just right. When they looped *Stand by Me*, River Phoenix's voice had already changed."

I spy Lecter fans should watch the scenery: Both this film and parts of *Hannibal* were shot in Richmond, Virginia.

Taking a shine to him "Years of making documentaries has given Scott a great sense of the tiniest moments," says David Morse, who plays the grown-up Bobby, of director Scott Hicks (*Shine*, *Snow Falling on Cedars*). Goldman is just as admiring. "There are three movies that I've loved which I've been involved with," he says. "*Butch Cassidy*, *The Princess Bride*, and this—I think it's a wonderful film."

Go Tigers!

Directed by Ken Carlson

A *Hoop Dreams*–style documentary about an Ohio high-school football team in an economically depressed small town. (IFC Films; September 21.) ➤

Liam

Directed by Stephen Frears

This bittersweet World War II family drama is set in Liverpool and seen through the eyes of a Catholic school boy. (Lions Gate Films; September 21.)

Sidewalks of New York

Directed by Edward Burns

The actor-writer-director's comedy about relationships in New York. With **Heather Graham** and **Stanley Tucci**. (Paramount Classics; September 21.)

Don't Say a Word

Directed by Gary Fleder

Michael Douglas is a psychiatrist whose catatonic patient (**Brittany Murphy**) holds the only clue to his kidnapped daughter's location. (Twentieth Century Fox; September 28.)

Va Savoir ➤

Directed by Jacques Rivette

The 73-year-old pioneering French New Wave director opens the New York Film Festival with this uncharacteristically accessible romantic comedy. (Sony Pictures Classics; September 29.)

Photographs: from top, Bill Reitzel/Corbis Outline; Andrew Schwartz/SMPSP; Moune Jamet; Joseph Nagy.

K-Pax

Directed by Iain Softley
Starring Kevin Spacey, Jeff Bridges
Universal; October 26

Planet Hollywood The premise is as schlocky as they come: Jaded psychiatrist Mark Powell (Bridges) has a new patient, Prot (Spacey), who says he's from the planet K-Pax, a thousand light years away. The problem is, Prot doesn't seem crazy, and he has a very beneficial effect on the other patients. Is he a madman who needs psychic rescuing, or has he really come to save us?

Does not compute It *sounds* sappy, but the wild cards here are Kevin Spacey, who isn't known for choosing his roles foolishly, and English director Iain Softley, whose atmospheric *Wings of the Dove*, based on the Henry James novel, was anything but dumb. Is it possible that this movie, like Prot, might be the real thing?

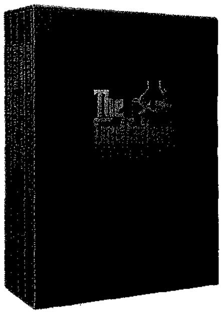
Close encounter For research, Spacey could have consulted co-star Jeff Bridges, who played an extraterrestrial in John Carpenter's *Starman.*

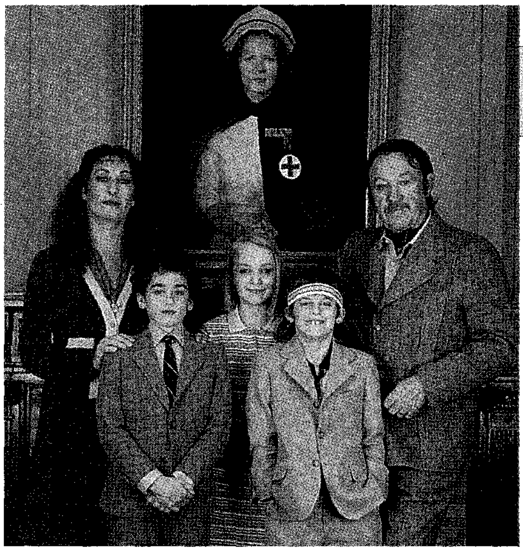
Critic's Eye: Peter Rainer

The Godfathers

Finally, the DVD you can't refuse ...

It's about time. The *Godfather* movies finally make their DVD debut on October 9, which means that not only will the films look better than they ever have on the small screen but there will also be all sorts of bonus goodies: commentary from Coppola, production designer Dean Tavoularis, and cinematographer Gordon Willis; storyboards; additional scenes that were later cut; trailers; and original screen tests and rehearsals. For genealogy nuts, there's even a comprehensive rendering of the Corleone family tree. Back in 1997, Paramount gave *The Godfather* a tepid twenty-fifth-anniversary theatrical release and a year later never even bothered bringing out *Godfather II.* (Its rerelease of *Grease* got a much bigger send-off.) This new DVD collection should go a long way toward rectifying that disgrace. I'm not a big fan of *Part III,* though it has its moments, but the first two films are as great as the movies have ever gotten.





The Royal Tenenbaums

Directed by Wes Anderson
Starring Gene Hackman, Gwyneth Paltrow, Angelica Huston, Bill Murray, Ben Stiller
Touchstone; December 21

Wes is more Sure, the movie has an intriguing plot (it's about a dysfunctional family of geniuses) and a stellar cast, but all the buzz is about enigmatic director Anderson: 1998's *Rushmore* gained him a cult following of hipster film geeks and Hollywood bigwigs, making *Tenenbaums* the most highly anticipated film since *Eyes Wide Shut*. Its release isn't until December, but the world premiere will be at the New York Film Festival on September 28, making *that* the hottest (and hardest to get) ticket this fall.

Facing down the hype "None of that stuff really affects you that much," says Anderson. "It's not like this was *Titanic* or something, where you have executives milling about on the set. I'm happy to hear that magazine editors are curious about it."

What he really wants to do is act "I don't aspire to be in one of my own films. Ben Stiller said he has a small part for me in something, which I'd definitely do. But I'm sure he'll have to replace me before he gets the green light."

OCTOBER

Joy Ride

Directed by John Dahl

A college student (**Paul Walker**) unleashes a trucker's homicidal scorn in this darkly comic thriller. With **Leelee Sobieski.** (Twentieth Century Fox; October 5.)

Serendipity »

Directed by Peter Chelsom

John Cusack and **Kate Beckinsale** do their best Billy Crystal and Meg Ryan in this story of two New Yorkers who fall, grudgingly, in love. (Miramax; October 5.)

Grateful Dawg

Directed by Gillian Grisman

Musician **David Grisman**'s daughter's candid documentary about her father's relationship with **Jerry Garcia** at the end of Garcia's life. (Sony Pictures Classics; October 5.) »

The Wash

Directed by D.J. Pooh

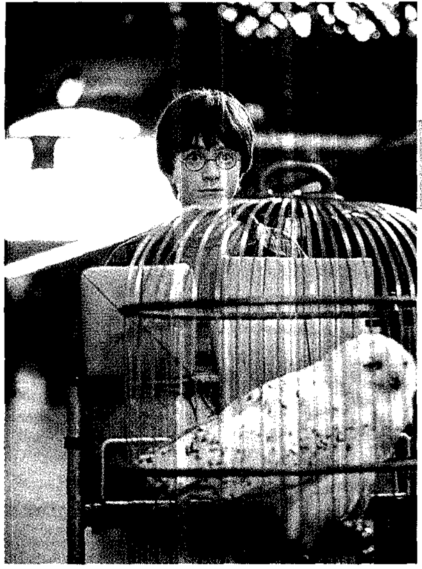
Dr. Dre and **Snoop Dogg** are mismatched roommates and co-workers at a Los Angeles car wash where a grudge-baring **Eminem** was recently laid off. (Lions Gate Films; November 14.)

Focus

Directed by Neal Slavin

William H. Macy and **Laura Dern** play a couple befallen by mistaken identity in Slavin's debut, based on the Arthur Miller novel. (Paramount Classics; October 12.) »

Photographs: counterclockwise from top, Suzanne Tenner; James Hamilton; David Lee; Susana Millman.



Harry Potter and the Sorcerer's Stone

Directed by Chris Columbus
Starring Daniel Radcliffe, John Cleese, John Hurt, Robbie Coltrane
Warner Bros.; November 16

Resistance is futile There's really no stopping it. The fan base is too big, the marketing too relentless. LEGO has signed on for the biggest toy tie-in since *Star Wars*, and Mattel's in on the action, too. Success is so assured that Warner Bros. has already begun pre-production on the sequel. **Tough critics** But will kids accept director Chris (*Home Alone*) Columbus's version of their favorite fantasy world? According to an informal poll of second-graders, the ultimate test is how well the filmmakers portray the game of Quidditch. "It's the most best wizarding sport," explains 7-year-old Ben Nussbaum, who has read all four *Potters*. "You play on broomsticks. Harry plays the seeker. It's pretty exciting, I think." "I want to see them fly around," agrees George Horowitz, also 7. "I like wizard stuff. It's sort of like you *have* to see it. Even if you *hated* the book."

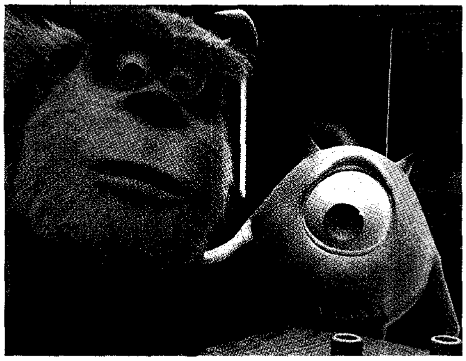
BUZZ BOX

Martin Scorsese: "I've been locked in, editing *Gangs of New York*, but you've always gotta see a Robert Altman picture, and I like epics, so I'm looking forward to *The Lord of the Rings*."

Monsters, Inc.

Directed by Peter Docter and David Silverman
Starring Billy Crystal, John Goodman, Steve Buscemi
Disney/Pixar; November 2

The cartoon network What did Disney executives do on their summer vacation? They watched their big animated feature (*Atlantis: The Lost Empire*) stumble and eventually crash at the box office, while arch-rival DreamWorks' summer release, *Shrek*, shredded all comers. Suffice it to say: The Mouse needs a hit. **Creepshow** *Monsters, Inc.* is the latest computer-animated feature from Pixar, Disney's partner on *A Bug's Life* and both *Toy Storys*. The new concept is simple: The ogre under your bed or in your closet turns out to be just another corporate clock-watcher, collecting children's screams for his version of the Man. Everything goes haywire when a little kid winds up in the company's HQ, scaring the spooks. Buoyed by an all-star voice cast, *Monsters* should be a big winner. But it only has two weeks' clear sailing before *Harry Potter* sucks all the air out of the box-office universe.



L.I.E.

Directed by Michael Cuesta
Starring Brian Cox, Paul Dano, Billy Kay
Lot 47 Films; September 7

Boy toys It's got all the trappings of a coming-of-age cult classic: a sexually confused 15-year-old boy, an eerie suburban–Long Island backdrop, and a likable pedophile. **Fresh face** From the reaction at Sundance to his first film, you'd think Michael Cuesta was some young film-school darling. Not so: He's a 38-year-old Long Island native who's been paying the bills directing Ford commercials. He gets utterly believable performances out of Paul Dano (pictured, opposite, sitting) and Billy Kay (standing) as two wounded adolescents. **That's Mr. Antichrist to you** The MPAA slapped the film with an NC-17 rating even though there is zero explicit footage. Both Cuesta and distributor Jeff Lipsky blame this on homophobia. "I am *completely* on the record when I call MPAA president Jack Valenti the Antichrist," Lipsky says. **Drive carefully** A gem like *L.I.E.* runs the risk of getting ignored in the fall movie crush. But good reviews and word of mouth could change that. Cox, who initially nixed playing a pedophile, now thinks it's one of his most important projects: "This is what cinema should be about, especially in a country like America, where everyone is so puritanical."

Bandits

Directed by Barry Levinson
Bruce Willis and **Billy Bob Thornton** are a pair of escaped cons squiring **Cate Blanchett**, who is a dirty rotten scoundrel as well. (MGM; October 12.)

Mulholland Drive

Directed by David Lynch
A surreal Lynchian tale about an amnesiac (**Laura Harring**) and an actress (**Naomi Watts**). (Universal Pictures; October 12.)

Novocaine

Directed by David Atkins
Steve Martin plays an affluent dentist whom **Helena Bonham Carter** lures into a labyrinth of sex, drugs, and possibly murder. (Artisan Entertainment; October 19.)

Waking Life

Directed by Richard Linklater
An animated journey through a young slacker's dream. Voiced by **Wiley Wiggins** and **Ethan Hawke**. (Fox Searchlight; October 19.)

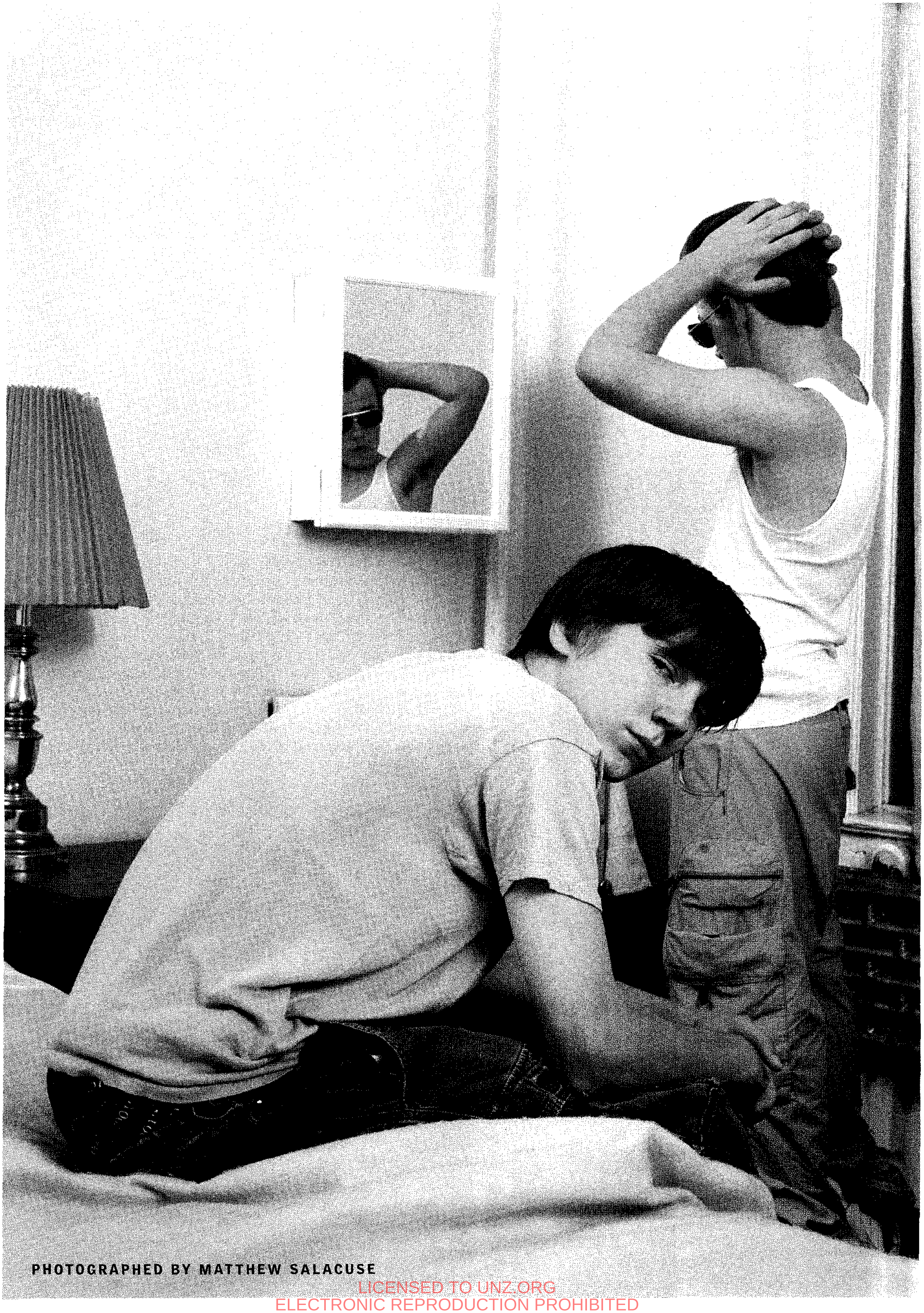
From Hell

Directed by Allen and Albert Hughes
Johnny Depp tracks Jack the Ripper in London, circa 1888. With **Heather Graham**. (Twentieth Century Fox; October 19.)

Heist

Directed by David Mamet
Gene Hackman leads a band of thieves; **Danny DeVito** is the unreliable fence. (Warner Bros.; October 19.)

Illustration by Glenn Hilario. Photographs: counterclockwise from top, Peter Mountain; Melissa Moseley/SMPSP; Richard Cartwright.



PHOTOGRAPHED BY MATTHEW SALACUSE

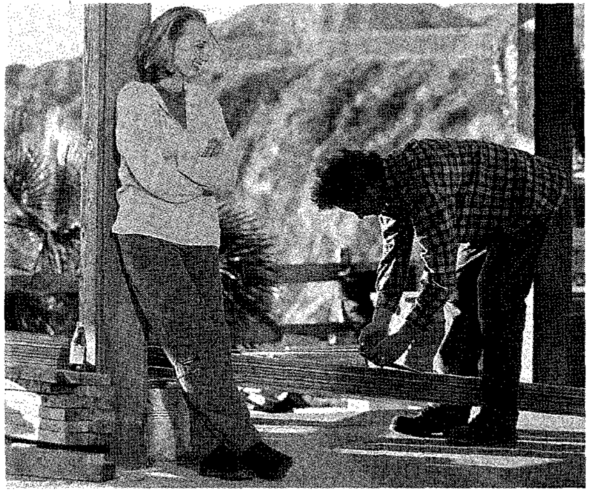
Life as a House

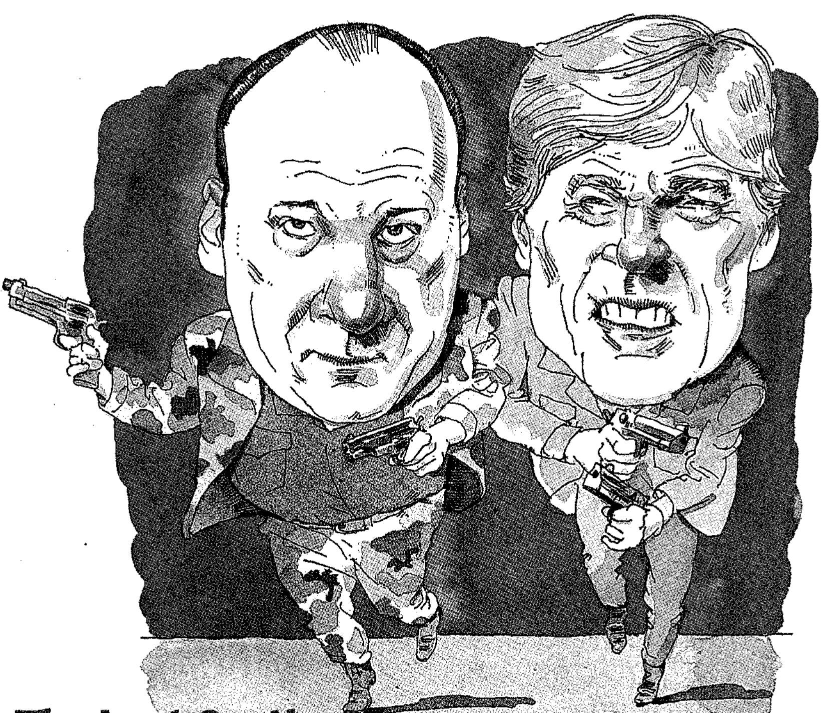
Directed by Irwin Winkler
Starring Kevin Kline, Kristin Scott Thomas, Hayden Christensen
New Line Cinema, October 26

Raise high the roof beams Sure to start a hammer-wielding therapeutic trend, *Life as a House* stars Kevin Kline as an architect—unemployed, divorced, and terminally ill—who gets back to fundamentals by building a house with his own two hands. In the process (and this is where cynical viewers will get antsy) he reestablishes his relationships with his troubled teenage son (Christensen) and estranged ex-wife (Thomas), and thumbs his nose at his neighbors' soulless McMansions.

Rocky's midlife crisis Producer Irwin Winkler (*Rocky*, *Raging Bull*) steps behind the camera, for a film that isn't as far from his roots as one might think. "I'm interested in what people do when faced with a crisis," says Winkler, who has been toying with the rebuild-your-life concept for the past five years. "Rocky was also faced with a crisis."

If you build it The film is a five-hanky weepie, with great performances from all-concerned. Winkler thinks women will be lured by its upscale-Oprah themes. But Christensen's drugged, pierced Goth kid has also proved popular with test-audience teens.





The Last Castle

Directed by Rod Lurie
Starring Robert Redford, James Gandolfini, Mark Ruffalo
DreamWorks; October 12

Maximum Bob Robert Redford stars as a three-star general who is stripped of his rank and sent to a maximum-security military prison ruled by a brutal warden (Gandolfini). "This is about a clash of a good leader and a bad leader," says director Lurie (*The Contender*). "God and the devil."

Basic training "I graduated from West Point," Lurie says, "so any film that deals with the concept of leadership attracts me. You drop a script that has this much to do about leadership on a West Pointer, and he's going to do it."

How to talk to Robert Redford "I sold the film to him as a study of leadership," says Lurie. "We spent five hours talking about *All the President's Men*—which I think is the greatest American film ever made."

Butch Cassidy and the Soprano Kid "James is a volcano of acting talent," says the director. "He is very restrained and extremely learned. By the end of the movie, he's so wound up, you're praying for violence."

BUZZBOX

Kevin Smith "I'm already lining up for *Vanilla Sky*. Cameron Crowe's an ace storyteller, and his reunion with two of my favorite actors—Tom Cruise and Jason Lee—is going to make for the highlight of this cinematic year for me."

NOVEMBER

The One

Directed by James Wong

Jet Li plays both an intergalactic villain and Earth's last line of defence in this sci-fi thriller. (Columbia Pictures; November 2.)

Amélie

Directed by Jean-Pierre Jeunet

This surreal comedy about a found box of mementos from the director of *Delicatessen* takes place in a Parisian café and was a box-office smash in France. (Miramax; November 2.)

My First Mister

Directed by Christine Lahti

An unlikely relationship between a Gen-Y misfit (**Leelee Sobieski**) and her persnickety older boss (**Albert Brooks**). (Paramount Classics; November 2.)

Windtalkers

Directed by John Woo

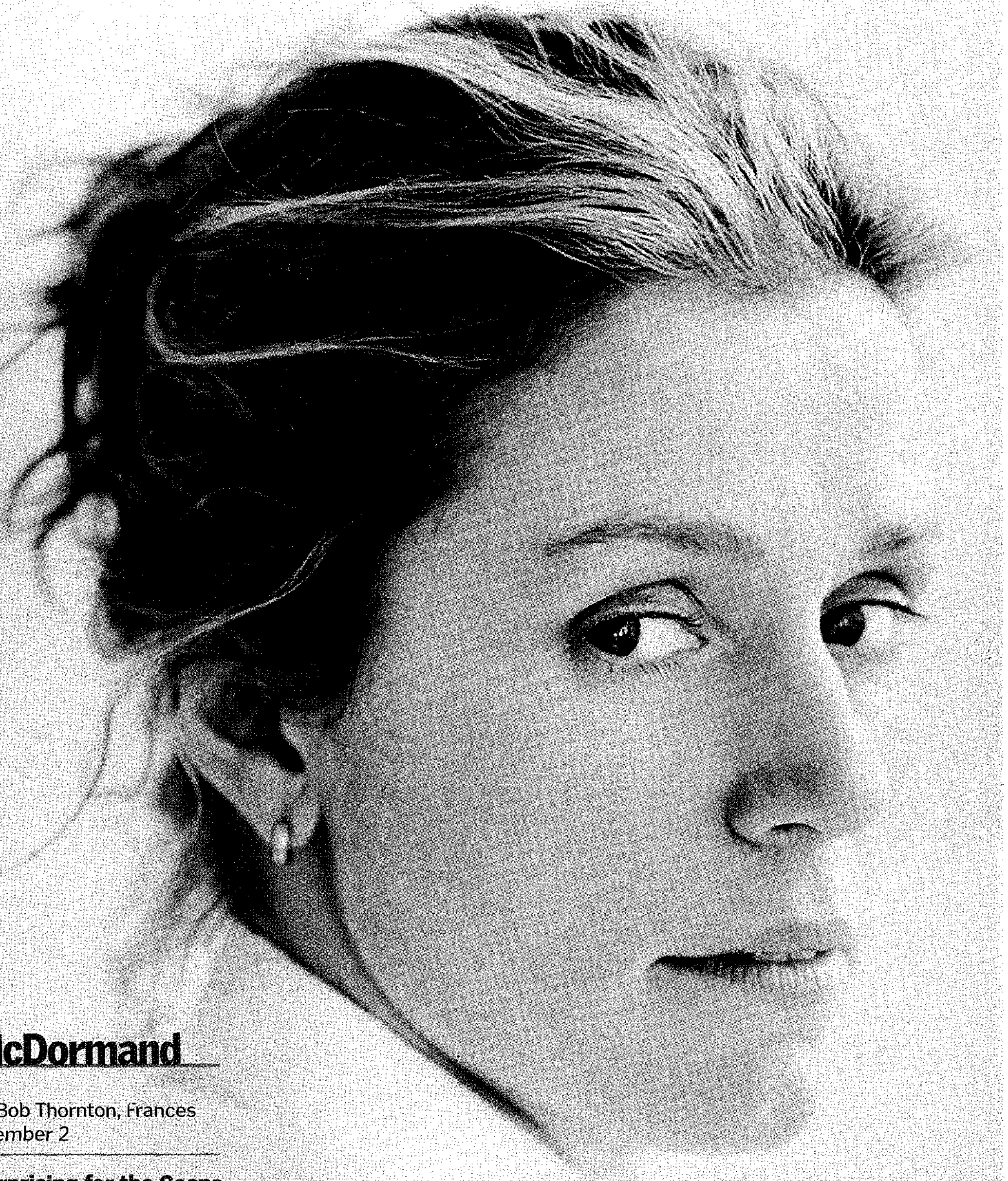
▲ **Nicolas Cage** is a World War II soldier whose mission is to protect the Navajo code-breaker in his charge. (MGM; November 9.)

The Black Knight

Directed by Gil Junger

After bumping his head, **Martin Lawrence** gets transported from his job at a medieval-themed miniature golf course to fourteenth-century England; from the director of *10 Things I Hate About You*. (Twentieth Century Fox; November 21.)

Illustrations: top, Joe Ciardiello; bottom, Glenn Hilario. Photographs: from top, M. W. Wallace/New Line; Stephan Vaughan; Bruno Calvo; opposite page, Richard Phibbs/Corbis Outline.



Q+A Frances McDormand

The Man Who Wasn't There

By Joel and Ethan Coen; starring Billy Bob Thornton, Frances McDormand, James Gandolfini; November 2

This is a film noir set in the forties, with two murders and a flying saucer thrown in. How did you prepare? My preparation was 44 years of life and 18 years of collaboration with an often absent-minded male, though he's never killed anyone or seen UFOs, to my knowledge.

It's your fifth Coen brothers film in fifteen years. That's a long run. When someone asked him why he cast me as Doris, Joel Coen replied, "She's cheap and available." That's probably why he married me, too. Though I'm not so cheap.

In some ways, it's a film about middle age, which is surprising for the Coens. Joel and Ethan started writing it eight years ago. They were entering a normal male's middle years, though of course, in their case, the term *maturity* must be used loosely. The long dinner-party scene went so smoothly, with middle-aged finesse and skill, that we broke for the day at 1 P.M., to the crew's amazement. I said to Joel, "This is why it's good to write about middle-aged people and work with middle-aged actors."

Can we talk about the corset you were wearing? I think the corset thing began in my dressing room when I played Blanche DuBois. Joel liked the way I looked. Enough said?

It's a Wonderful Month

Studios inevitably save their most Oscar-worthy films until the end of the year. Which is why December always means an embarrassment of riches.

As reliably as Hollywood delivers overwrought comedies for raunchy adolescents in the dead of August, it offers elegance and eloquence in December. At least one auteur gets his say, at least one good book receives the screen adaptation it deserves, and Dame Judi Dench, God bless her, makes the most of yet another role requiring her to win us over in spite of her character's incorrigible brittleness. Let's start with Miramax, a studio that each year manages to make at least one movie the Academy can't resist: First, there's **Gangs of New York** (December 21), Martin Scorsese's $90 million epic (pictured, above right) starring Leonardo DiCaprio, Daniel Day-Lewis, Liam Neeson, and Cameron Diaz. The film is the director's latest attempt to chronicle the rituals of an urban demimonde, though this time he's chosen nineteenth-century Manhattan as his urban touchstone. . . . Miramax also has **The Shipping News** (December 25), an adaptation of E. Annie Proulx's Pulitzer-winning gem about a sad sack who finds love and meaning in a small Newfoundland town. Lasse Hallström, who brilliantly translated *The Cider House Rules* to the screen (and the Oscar), directs; Kevin Spacey and Julianne Moore (pictured, above, left) star, joined by Cate Blanchett and Judi Dench. (See? There she is, right on time.) . . . That same Christmas Day, Russell Crowe trades his sword and sandals and dons a suit—a suit!—for a cerebral turn as a mentally disturbed mathematician in **A Beautiful Mind** (Universal, December 25), directed by Ron Howard. . . . Cameron Crowe had the Academy at hello when he paired up with Tom Cruise for *Jerry Maguire*; this year, Cruise and homophonic paramour Penélope Cruz star in **Vanilla Sky** (Paramount, December 14), Crowe's remake of the 1997 Spanish film *Abre los Ojos* (which also starred Cruz). It's a love story with a guy, two girls, and a disfiguring auto accident. . . . Jim Carrey is back with his (almost annual) effort to be Taken Seriously as an Actor in **The Majestic** (Warner Bros., December 21), the story of a blacklisted screenwriter who loses his memory. . . . Will Smith, meanwhile, takes on a more serious role himself. In Michael Mann's boxing biopic **Ali** (Columbia, December 7), Smith will try to eradicate once and for all the memory of his performance in *Wild Wild West*. . . . Robert Altman's work in recent years has been widely ignored come award time, but his latest, **Gosford Park** (USA Films, December 21), has kicked up a lot of advance buzz. A murder mystery set in 1932 England, it stars Michael Gambon, Jeremy Northam, Helen Mirren, Emily Watson, Kristin Scott Thomas, and Maggie Smith. . . . The award for best makeup will surely go to **The Fellowship of the Ring** (all those pointy ears and furry toes), the first chapter in *The Lord of the Rings* film trilogy (New Line, December 19). Directed by Peter Jackson and starring Elijah Wood, Cate Blanchett, and the double threat of British knights Ian Holm and Ian McKellen, the trilogy has been budgeted at $300 million—so New Line execs must be praying that every kid in America goes *twice*. . . . There's already talk that Benjamin Bratt's star turn in **Piñero** (Miramax, December 7), playing gifted but drug-addicted writer Miguel Piñero, is sure to be considered for best actor. . . . And even if **Ocean's Eleven** (Warner Bros., December 7) is unlikely to bowl over the serious critics, it has the advantage of Steven Soderbergh, last year's best director for *Traffic*, at its helm. The jokey remake of the Rat Pack classic (pictured, left) stars George Clooney, Brad Pitt, Julia Roberts, Matt Damon, and Carl Reiner. Hey, with a cast like that, who needs prizes?

DECEMBER

Spy Game ▲

Directed by Tony Scott

It's a *River Runs Through It* reunion when **Brad Pitt**, as an imprisoned CIA agent in a Chinese jail, must rely upon the retiring **Robert Redford** to set him free. (Universal Pictures; November 21.)

In the Bedroom

Directed by Todd Field

Eyes Wide Shut actor Todd Field turns director with this drama about a privileged family that earned **Sissy Spacek** Sundance raves. With **Marisa Tomei**. (Miramax; November 23.)

The Affair of the Necklace

Directed by Charles Shyer

Hilary Swank plays a vengeful eighteenth-century aristocrat who plots to retrieve a stolen family heirloom. Based on a true story. With Christopher Walken. (Warner Bros.; « November 30.)

The Business of Strangers

Directed by Patrick Stettner

Stockard Channing is a grumpy executive who gets her comeuppance from a punky assistant (**Julia Stiles**) in Columbia grad Stettner's Mametesque debut film. (IFC Films; December 7.)

Photographs: from top, M. Tursi; Doanne Gregory; Bob Marshak; Keith Hamshere; Murray Close.

BOHADESIGN

He left me. Good riddance.

He never picked up his socks. He thought I was his mother. He didn't make me laugh anymore.

He's gone. Who cares... I kept the sofa.

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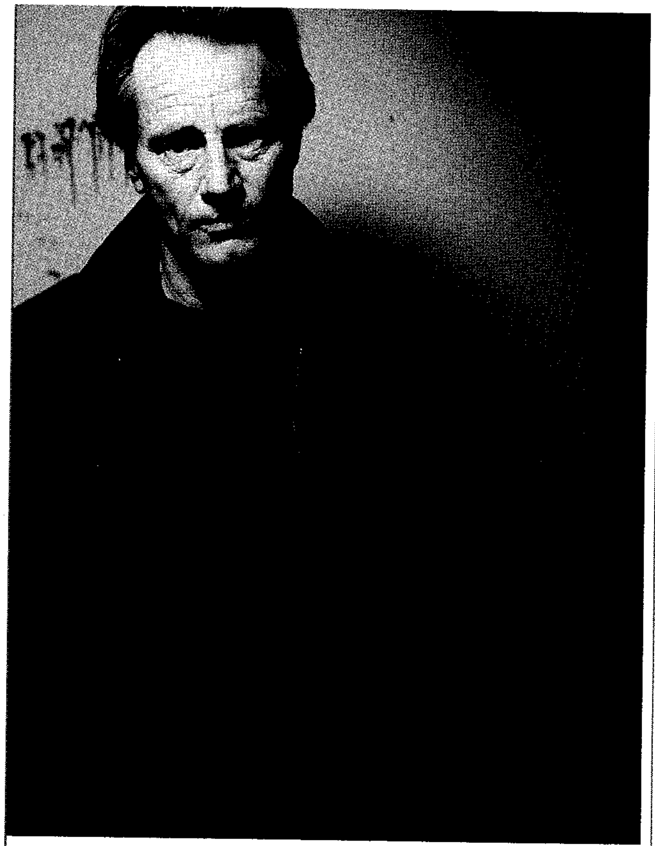
FALL PREVIEW THEATER



The Late Henry Moss

Peter Norton Space at Signature Theatre
Previews begin September 5 (212-244-7529).

Play it again, Sam Last fall, the San Francisco production of Sam Shepard's *The Late Henry Moss*—starring James Gammon, Woody Harrelson, Cheech Marin, Nick Nolte, and Sean Penn—got *very* mixed reviews. In New York, Ethan Hawke and Arliss Howard replace Nolte and Penn as the two brothers who confront the legacy of their alcoholic father—but will it make a difference?

Don't count him out Critics called the San Francisco production "a boozy, meandering affair" and "a drunken wake of a play." Still, rumor has it Shepard (pictured) has done some rewriting, and though he directed the West Coast version, in New York he has turned over the reins to longtime collaborator Joseph Chaikin.

Fools for love One thing's for sure, there's going to be an interesting audience for this one. Expect to see grizzled Shepard veterans hitting on wide-eyed Hawke fans who think *Buried Child* is a Trent Reznor project.

The Shape of Things›

Promenade Theatre
Previews begin September 20
(212-239-6200).

Conversation piece This spring, when Neil LaBute's new drama opened in the West End, *Variety* noted, "There hasn't been so potentially inflammatory an American play since *Oleanna.*" Now the original cast—Gretchen Mol and Paul Rudd (opposite), with Rachel Weisz and Frederick Weller—hits New York.

That's gotta hurt LaBute's play tracks a manifesto-spouting artist who abandons paint and finds her true medium: "the human flesh and the human will." The poor guy she chooses to mold ends up with her initials tattooed onto his groin.

Noises off "In London, we dropped the average age of the audience at least twenty years," says LaBute. In between scenes, he blasted Smashing Pumpkins "at the volume of a Who concert so that it was impossible for people in the audience to talk amongst themselves." Harold Pinter left before the play began, LaBute notes merrily, just because the preshow music was too loud.

Stand and deliver "I think an audience should be prodded," says LaBute. "In the play, Paul says anybody can be provocative or shocking. Anybody can stand up in class and take a piss, but is that art or did you just forget to take your Ritalin?"

Hedda Gabler

Ambassador Theatre

Kate Burton stars as Ibsen's firebrand Victorian heroine, supported by Michael Emerson, in a new Jon Robin Baitz adaptation. (Previews begin September 19; 212-239-6200.)

Unwrap Your Candy

Vineyard Theatre

Playwright Doug Wright (*Quills*) returns to the stage with four frightening short works. (Previews begin September 19; 212-353-0303.)

Reefer Madness

« Variety Arts Theatre

Based on the 1936 film, this new musical, which stages what happens when a good kid inhales and falls in with some pot-addled zombies, won raves in L.A. Paula Abdul choreographs. (Previews begin October 7; 212-239-6200.)

Photograph: top, Jeff Riedel/Corbis Outline.

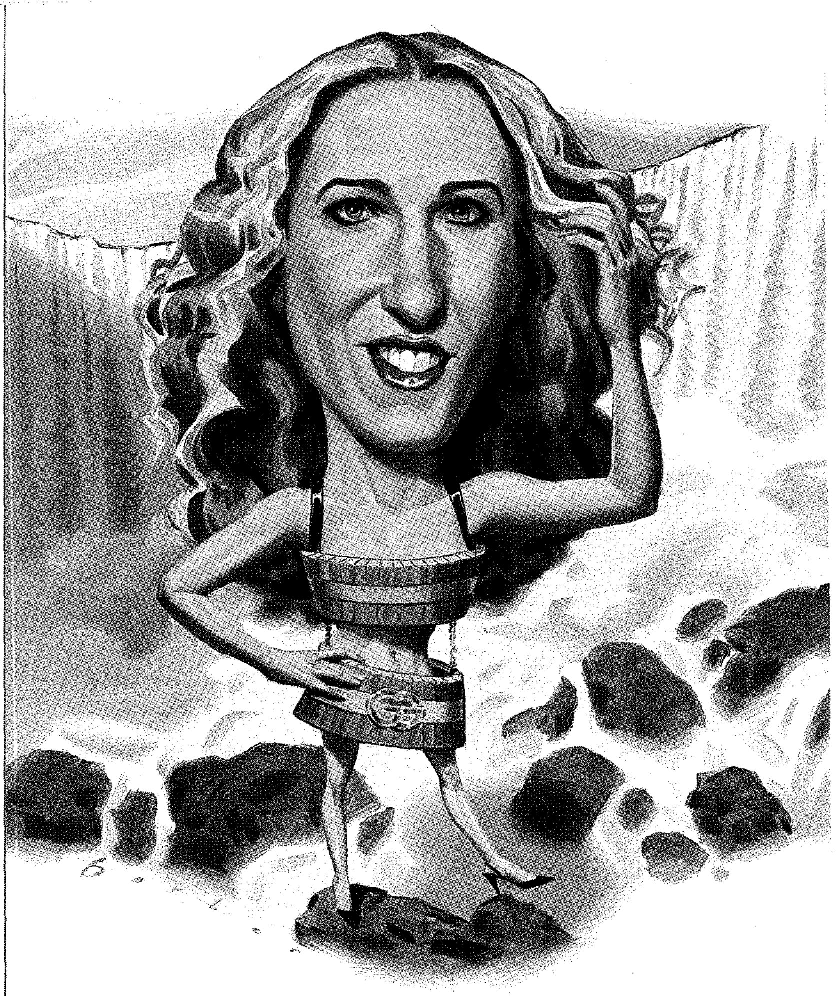
PHOTOGRAPHED BY GEORGE HOLZ

Critic's Eye: John Simon

Marriage Pows

Can Strindberg's *Dance of Death* still deliver?

August Strindberg was a seminal dramatist whose works have influenced playwrights the world over. The fiendishly embattled spouses of *The Dance of Death,* whose abiding animosity threatens whoever comes near them, have left their mark on, among others, O'Neill and Albee, Wedekind and Dürrenmatt, Anouilh and Ionesco, Osborne and Pinter, and the fiction of Kafka and films of Ingmar Bergman. Strindberg considered *The Dance of Death* his best play, a work that, as Michel Carrouges characterized it, "attains the black and luminous sky of the ineffable." Helen Mirren (pictured) and Ian McKellen are just the high-intensity actors who, under Sean Mathias's direction, can match the voltage of this play. Grim though it is, *Dance* is shot through with flashes of black humor that make it as attention-grabbing as a blood sport, but also cathartic. As Rilke put it, Strindberg's "power over even the most disconsolate" conveys a sense of "illimitable human greatness." (Previews begin September 18 at the Broadhurst Theatre; 212-239-6200.)



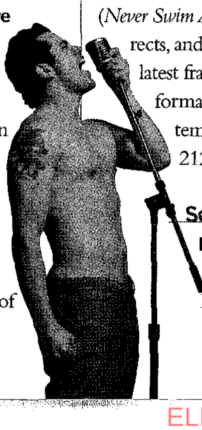
Wonder of the World

Manhattan Theatre Club
Previews start October 9 (212-581-1212).

You had me at Sarah Jessica Parker It's worth remembering that the slinky star of *Sex and the City* had serious stage chops long before she started sleeping around on HBO. In this new comedy by the playwright David Lindsay-Abaire, she plays a high-strung woman who finds something shocking in her husband's sweater drawer. Distraught, she runs away to Niagara Falls and meets a suicidal alcoholic in a pickle barrel.

Let's talk about the writer The play marks the return of 31-year-old Lindsay-Abaire, whose first MTC outing, *Fuddy Meers*, won raves. Since then, the Carroll Gardens resident has landed three movie deals and a TV contract. His next play is already booked into MTC for next fall.

Okay, back to Sarah Jessica "Sarah Jessica is fun," says Lindsay-Abaire. "Her character could easily be an unlikable crackpot, so I wanted an actress who could immediately get the audience on board. She's cute as a button—how could you not want to root for her?" Honestly, we just don't know.



Metamorphoses

Second Stage Theatre

Mary Zimmerman stages her inventive Ovid-inspired new work. (Previews begin September 19; 212-246-4422.)

In On It

P.S. 122

Daniel MacIvor, one of Canada's hottest playwrights (*Never Swim Alone*), writes, directs, and co-stars in his latest frantic work. (Performances begin September 27; 212-477-5288.)

Sexaholix

Royale Theatre

« John Leguizamo returns with his latest solo outing, which includes the skit "Latinos for Dummies: From Montezuma to Me." (Performances begin October 9; 212-239-6200.)

Everett Beekin

Lincoln Center

Bebe Neuwirth stars in Richard Greenberg's latest, which crosscuts between Jewish families in forties New York and nineties Orange County. (Previews begin October 11; 212-239-6200.)

The Women

American Airlines Theatre

The Roundabout stages Clare Booth Luce's classic 1936 drama with a terrific ensemble cast of high-wattage actresses. (Previews begin October 12; 212-719-1300.)

Noises Off

Brooks Atkinson Theatre

Michael Frayn's well-reviewed comedy stars Patti LuPone, Peter Gallagher, Richard Easton, and Faith Prince. (Previews begin October 16; 212-307-4100.)

Photograph: top, Frank Ockenfels 3. Illustration by Rob Barber.

Q+A Neil Simon

45 Seconds From Broadway, Richard Rodgers Theatre. Previews begin October 16, (212-307-4100).

You've set your play in the Cafe Edison—also known as the Polish Tea Room. Why?
You can't say the décor is beautiful, but it's the last bastion of Broadway—a landmark for the more loving side of Broadway. When it goes, there will be nothing like it left. All kinds of these theatrical people come through. I see the Shuberts and the Nederlanders there. Or August Wilson and I will be doing some writing and having a meeting. You see some very young actors, and kids from UNC who come up with their drama class.

Was it strange to write about a public place where you still spend so much time?
Mostly, over my career, I've written about family. So now it feels like I'm just writing about another part of my family. I've got my mother and father and my brother and so on, but this is the place where I work and eat. It's like going home, especially if you're a New Yorker. The two people that run the restaurant, Frances and Harry, they're in their seventies, running it almost 30 years, and they're survivors of the Holocaust.

Are you close friends with them?
You know, I've been going there for maybe fifteen years and I've hardly had a long talk with either of them. But yes, I think I am. We just have a short chat and we leave each other alone. But Frances—she doesn't leave you alone when it comes to the food.

Whom do you hope to bump into there this fall?
Neil LaBute. I've seen two of his films and they just felt theatrical and familiar to me, in a good way. You can tell he really is a theater person. His style is different from mine—but I don't like anything that's my style, except for me.

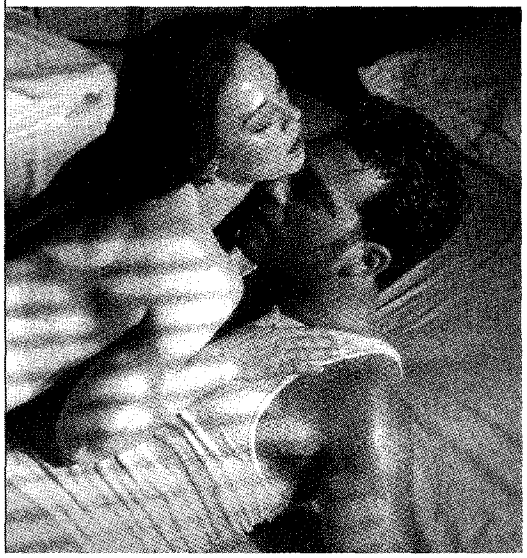
Thou Shalt Not

Plymouth Theatre
Previews begin September 20
(212-239-6200).

The Stroman empire Director and choreographer Susan Stroman has racked up three consecutive Broadway hits with *Contact*, *The Music Man*, and a little number called *The Producers*. Now she's put together an adaptation of Zola's *Thérèse Raquin*, the classic, oft-adapted novel about a young woman who conspires with her lover to kill her husband. Harry Connick Jr. composed the music and lyrics and set it in his home town, New Orleans.

Just don't say that to Paul Simon "I'm not a big theater fan," says Connick, "but I'm not adapting, either—I'm coming in as myself. This is still just a collection of songs and orchestrations, and I've done that my whole life."

The hard sell A steamy picture of the musical's stars, Craig Bierko (*The Music Man*) and Kate Levering (*42nd Street*), is already up on the Plymouth Theatre's marquee. "It's an extremely sensual show," says Connick. "They're all just notes, but it's kind of how you group them together—and these groups are very passionate."



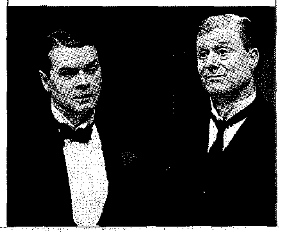
BUZZBOX

Kenneth Lonergan "I'm looking forward to *Mamma Mia!* because I love ABBA, and though 'Mamma Mia' is not my favorite ABBA song, I'm willing to give it a chance."

By Jeeves

Helen Hayes Theatre

Post-*Cats*, Sir Andrew Lloyd Webber strikes back with a new musical about a wacky manservant. Book and lyrics by Alan Ayckbourn (*Comic Potential*), who also directs. (Previews begin October 16; 212-239-6200.)



The Glory of Living

MCC Theater

This 1996 drama by Rebecca Gilman, the author of *Spinning Into Butter*, follows a teenage Texan murderer and her boyfriend. Philip Seymour Hoffman directs. (Previews begin October 30; 212-727-7765.)

Assassins

Music Box Theatre

The Roundabout does its best to revive this dark 1991 Stephen Sondheim–John Weidman musical about killers who've done their worst. (Previews begin November 1; 212-239-6200.)

Drummer Wanted

P.S. 122

Downtown standout Richard Maxwell's latest experimental drama. (Performances begin November 15; 212-477-5288.)

Homebody/Kabul

New York Theatre Workshop

Tony Kushner returns with his first new drama since *Angels in America*, which tackles a daughter's search for her Afghanistan-obsessed mother. (Previews begin November 30; 212-460-5475.)

Othello

Public Theater

Doug Hughes directs Keith David and Liev Schreiber. (Performances begin in November; 212-239-6200.)

Photographs: top, Alistair Morrison/Katz/CPI; bottom, Suellen Fitzsimmons. Illustration by Glenn Hilario.

Mamma Mia!

Winter Garden
Previews begin October 5.

Broadway bound A musical about a young bride-to-be and her single mom with 22 shimmery disco tunes by ABBA.

Whoa, did you say ABBA? Björn Ulvaeus and Benny Andersson—the songwriting half of the Swedish seventies supergroup—wrote the score.

Sounds dubious Okay, ABBA's 1988 Broadway musical, *Chess,* flopped. But *Mamma Mia!* uses all the band's most resplendent mirrorball hits, including "Dancing Queen." Productions in London, San Francisco, Toronto, Chicago, and Los Angeles have all seen record ticket sales, great reviews, and, yes, boogying in the aisles. This is going to be *big*. Trust us.

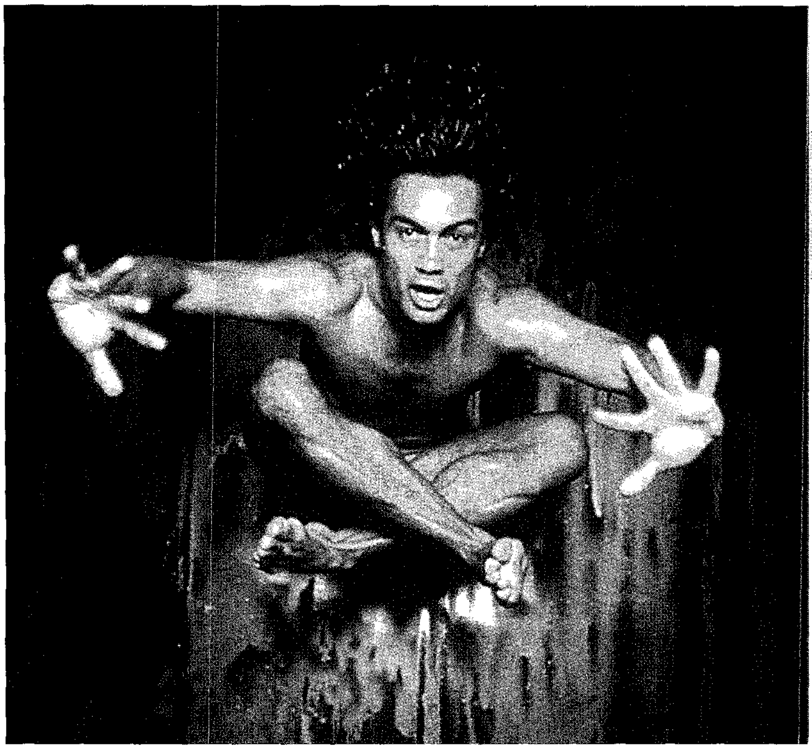
Take a chance on me In about two months, Canadian Tina Maddigan (pictured) is going to be a star. Three years ago, she was turned down for an usher position at Toronto's Royal Alexandra Theatre. Then last spring—*ABBA-cadabra!*—she returned to the same theater as one of the leads in *Mamma Mia!* "My aunt was an ABBA freak, with the hair and the outfit," says Maddigan, who is all of 26 years old. "When I was 4 or 5, we'd bounce around on the chesterfields with hairbrush microphones." *(For tickets, call 800-432-7250.)*

PHOTOGRAPHED BY TOM MADAY

Aussie Influx

Throw some critics on the barbie: Australia is taking over N.Y. theater

Theater from Australia is all over this fall, starting with the Brooklyn Academy of Music's **Next Wave Down Under** festival (begins October 2; 718-636-4100), featuring four major Australian productions, including Bangarra Dance Theater's *Corroboree* (pictured). The most anticipated is the play **Cloudstreet**, a sprawling five-hour post-WWII family saga. Next, the Roundabout Theatre is staging **Speaking in Tongues** (starts October 26; 212-777-4900), a satirical murder-mystery by Andrew Bovell, who wrote *Strictly Ballroom*. The play was a hit in Australia, and it's already been made into a film, out this winter, starring Barbara Hershey, Anthony LaPaglia, and Geoffrey Rush. Finally, at the John Houseman Theatre, there's **Puppetry of the Penis** (previews begin October 5; 212-239-6200), a lesson in "the ancient Australian art of genital origami": And if you think this sounds like something a disturbed balloon-animal-tying birthday clown does when he's alone at night—you're close to the truth. Two Australian comedians perform penile contortions like "The Hamburger," "The Eiffel Tower," and "The Windsurfer." This show was a hit in London last year. We kid you knot.



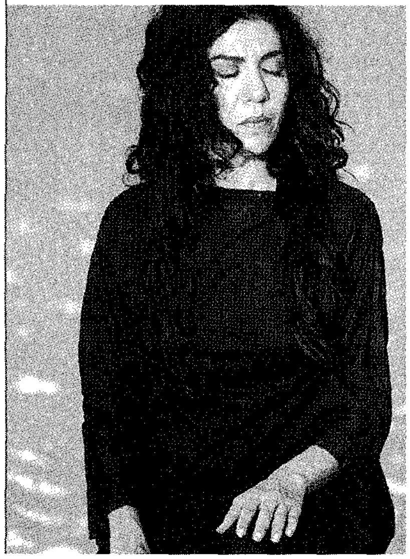
BUZZBOX

Mary-Louise Parker "I'd really enjoy it if Richard Greenberg would write a play I could be in, but I can't wait to see his new one, *Everett Beekin*, with Robin Bartlett and Bebe Neuwirth."

Logic of the Birds

The Kitchen
October 2 to October 13
(212-255-5793).

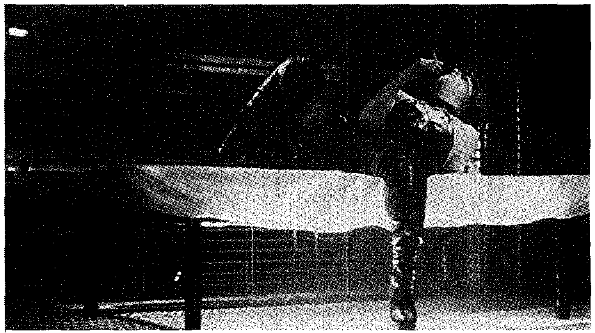
Persian version Iranian-born video artist Shirin Neshat has been red-hot recently, championed by critic Arthur C. Danto and adored at the Whitney Biennial. Now, to celebrate the Kitchen's thirtieth anniversary, Neshat is integrating video with live performance for the first time.



Bird-watching Neshat is best known for her feminist takes on Islamic society, but for this new work she's turned to a mystical twelfth-century Persian fable about itinerant birds. "My works are usually more political in nature," says Neshat. "This is more symbolic, but it still deals with some of the same issues."

Dream team She's back with her regular collaborators, the writer Shoja Azari, filmmaker Ghasem Ebrahimian, and the shockingly talented singer-composer Sussan Deyhim (pictured), who plays *Logic*'s protagonist, both onscreen and onstage.

No channel-surfing allowed Her new work has a cast of 30, and still uses plenty of video. She took her film crew from a shadowy Pennsylvania coal mine to a bright Massachusetts limestone quarry. No surprise she calls this "the largest and most ambitious thing we've ever done." The Kitchen is small and the run is short, so tickets will be hard to get.



Zulu Time

Roseland Ballroom
Performances begin September 21 (212-307-7171).

It came from the north Canadian experimental-theater virtuoso Robert Lepage teams up with Peter Gabriel to present, in the words of *Le Monde*, "a surreal series of spectacular moments."

But what is it exactly? Aerial acrobats, contortionists, robots, and performers play everything from drug traffickers to flight attendants.

Why it might work It's ambitious, it spares no expense, and Gabriel often makes a fine collaborator. (Check out his soundtrack for Scorsese's *Last Temptation of Christ.*)

Why it might not There's a fine line between ambitious and kitsch. (*Ovo*, Gabriel's last extravaganza, folded quickly at London's Millennium Dome.)

Photograph: top, Greg Barrett. Illustration by Glenn Hilario.

FALLPREVIEW

TELEVISION

Band of Brothers

HBO, Sundays, 9 P.M.
Premieres September 9

Saving Private Ryan redux If you loved Steven Spielberg's Oscar near-miss, think of this HBO mini-series, produced by Spielberg and Tom Hanks, as the DVD boxed set with *eight* hours of additional footage.

Who are those guys? Based on Stephen Ambrose's best-seller, *Band of Brothers* follows one rifle company from D day to war's end. Like *Ryan*, it features a cast of relative unknowns (though David Schwimmer turns up in a couple of episodes). It sometimes gets hard to distinguish one twentysomething white boy from the next, but a clear standout is Damian Lewis (pictured), whose portrayal of Lieutenant Richard Winters is conflicted, complex, and, finally, ennobling.

An Englishman abroad "It's just a lot of fun doing accents," says Lewis, 30, a Londoner who was with the Royal Shakespeare Company for four years. "I had never done an American accent professionally—only in front of my bathroom mirror."

Hit the beach HBO sunk $120 million into the ten-part series, which is the cornerstone of the company's plan to bring in a million new subscribers a year for the next five years. With new *Sopranos* episodes unavailable until June (possibly September) 2002, *Brothers* must step up to the plate in a big way.

Who wins this one? Is there really any doubt? HBO has some of the best names in the business attached and delivers the guy-cry mini-series of the century. The History Channel had better look to its laurels.

SUNDAY

Law & Order: Criminal Intent

NBC, Sundays, 9 P.M.

The third installment of Dick Wolf's franchise stars the underrated Vincent D'Onofrio (premieres September 30).

New York

PBS, Sundays, 9 P.M. ➤

The two-part conclusion to Ric Burns's documentary about the city (premieres September 30).

UC: Undercover

NBC, Sundays, 10 P.M.

Tech-heavy action-drama about a Justice Department unit hunting America's most wanted (premieres September 30).

The Believer

Showtime, Sunday, 8 P.M.

Henry Bean's too-hot-for-theaters film about a Jewish neo-Nazi (premieres September 30).

Off Centre

WB, Sundays, 9:30 P.M.

A sitcom about a twentysomething Yank-Brit *Odd Couple*, from the creators of *American Pie* (premieres October 7).

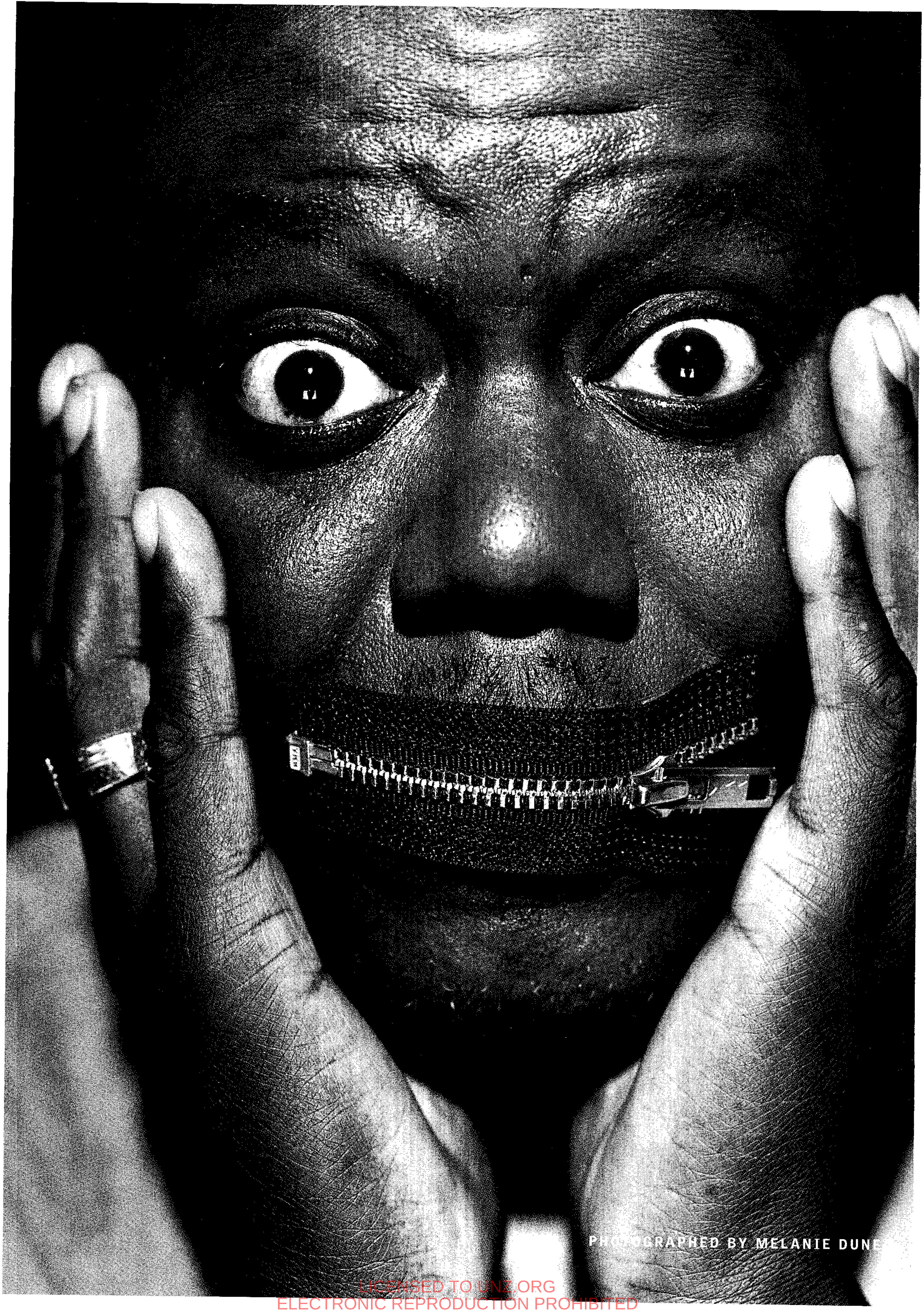
Photographs: left to right from top, David James/HBO (2); AP/Wide World.

Crossing Jordan

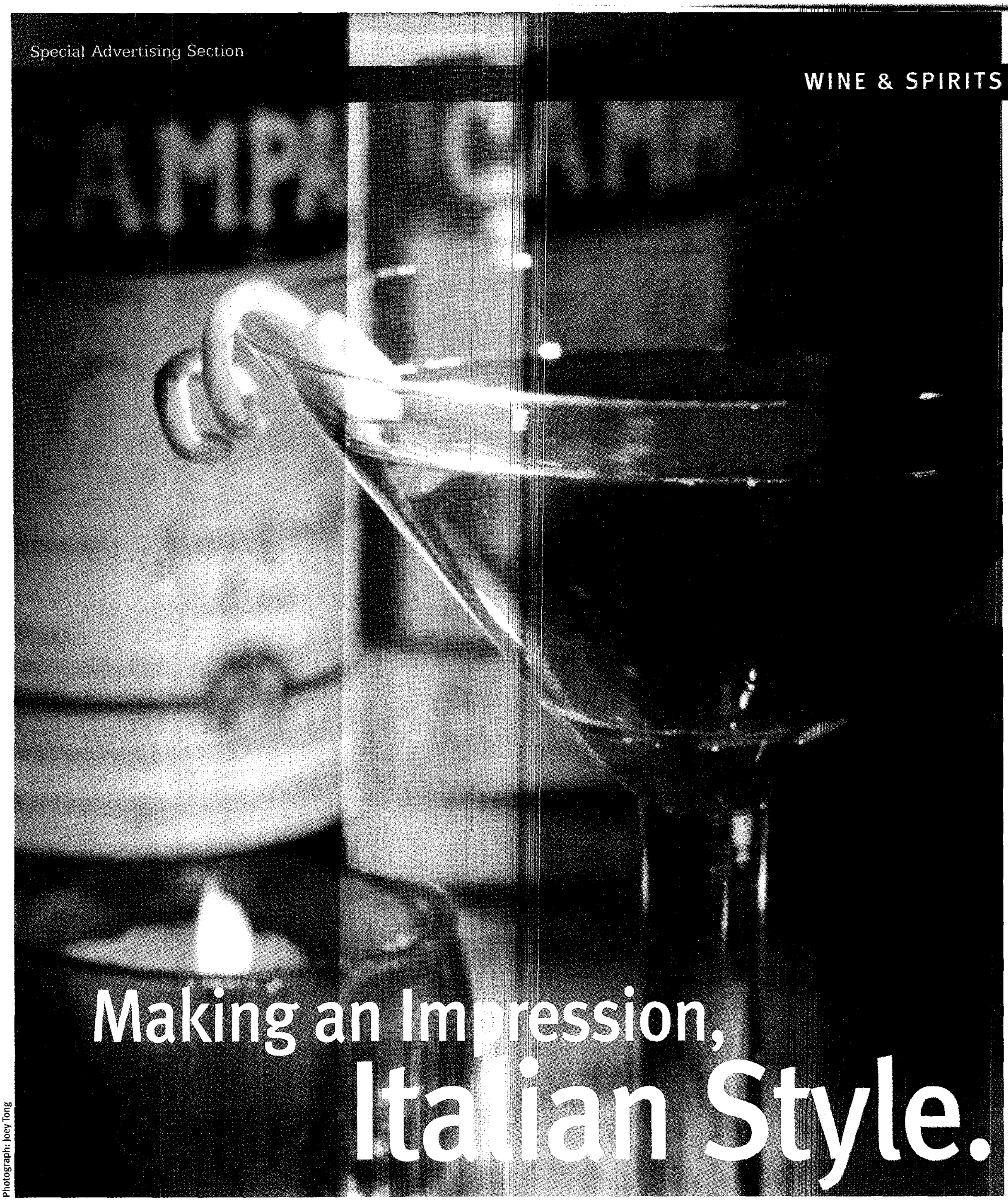
NBC, Mondays, 10 P.M.
Premieres September 17

We never stopped believing "Where the hell is Jill Hennessy?" asks one of the many Websites dedicated to the former *Law & Order* star's every move. Well, she's finally back with her own series, playing a sexy, single, and short-tempered Boston medical examiner. Dead people have all the luck.

PHOTOGRAPHED BY ANDREW SOUTHAM



PHOTOGRAPHED BY MELANIE DUNE



Making an Impression, Italian Style.

Photograph: Joey Tong

by Gary Regan

Gary Regan is a cocktail and spirits maven who hosts *www.ardentspirits.com*, and writes for various magazine including *The Wine Enthusiast, Nation's Restaurant News, Bartender Magazine, The Malt Advocate*, and *Wine & Spirits*. With his wife, Mardee Haidin Regan, he co-authored *The Book of Bourbon, The Martini Companion*, and *New Classic Cocktails*.

Finally, after seven years of taking a long weekend at the beach as your annual "vacation," you've treated yourself to a luxurious trip. First class all the way. You're going to fly up front and watch whatever movie takes your fancy, a car will be waiting for you at your destination, and for a week—maybe even two—you will be waited on hand and foot. You deserve this. Let me give you a couple of hints, though, about how to make sure that you get the best service no matter where you are.

TAKE CHARGE OF YOUR DESIRES.

One pleasurable moment
after another. It starts
with the richness of Campari.
And ends with a
spellbinding memory.

Photograph: Stephanie Rausser

One of the first things you should do when you arrive at your destination is borrow money. Borrowing money doesn't seem like the best way to make an impression, but if you pop over to the concierge desk and ask for a small amount—say, $20—then repay it within a couple of hours, along with a 50% tip, you'll have made a very important friend. The concierge will now help you with everything else you need for the duration of your trip, and he or she will let the rest of the staff know that you're a high roller. One down, one to go.

The next person you need on your side is the bartender, and bartenders are fairly easy to impress with a big tip. But you need more than that if you really want to appear to be the savvy sophisticate who deserves respect wherever you go, so now it's time to think about what you're going to drink. A few bartenders have marvelous memories for names, but 99 percent of bartenders can describe almost every customer they've ever served by what each one drinks:

"Remember the real tall guy with a limp and dyed blonde hair who always wore pink suits and white bucks?"

"No."

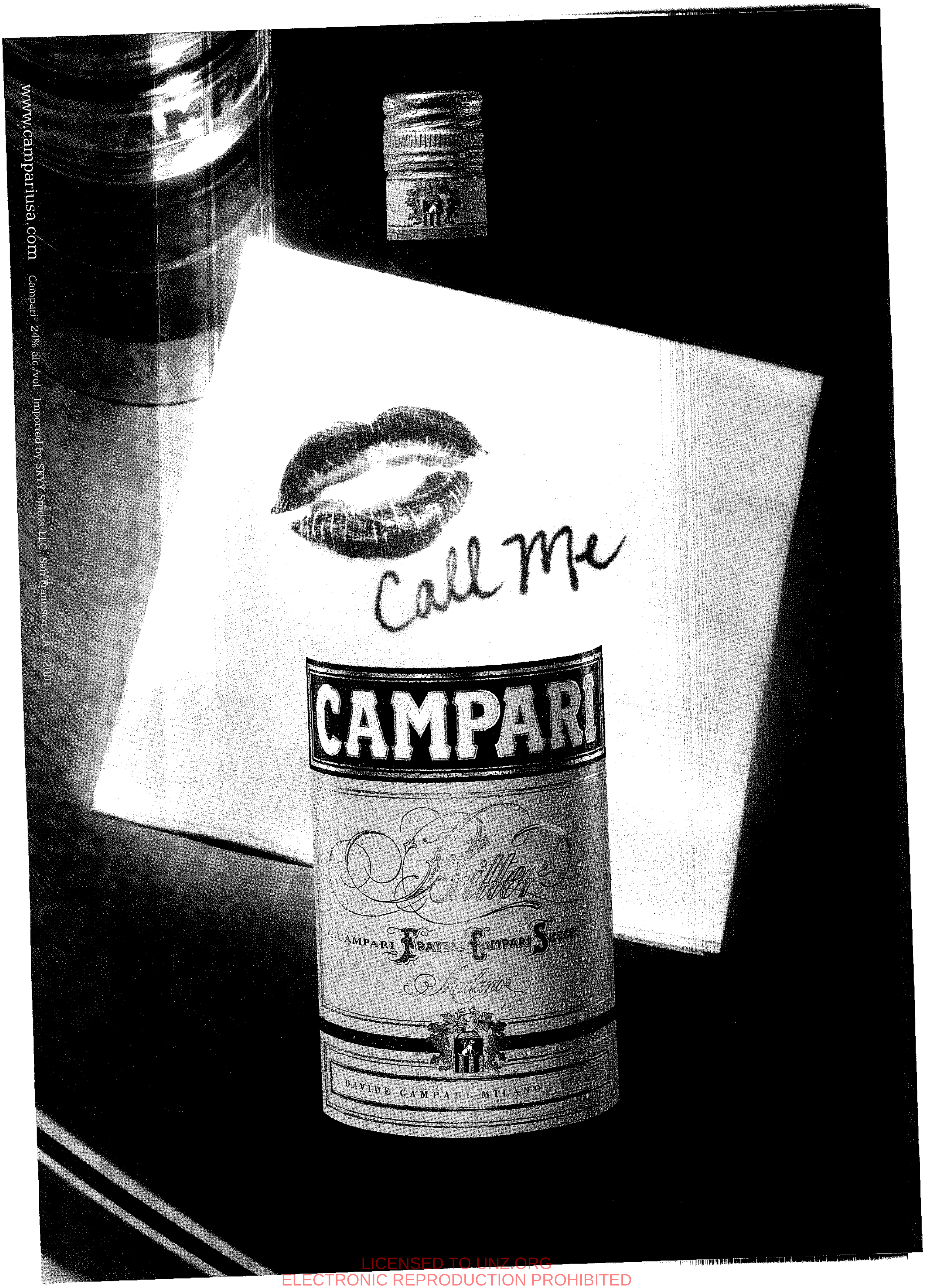
"He drank Singapore Slings."

"Oh, him!"

You can play it safe and order a Martini, that way you'll look like somebody who is sophisticated and savvy, but it doesn't say much else. Or maybe you should look at the cocktail menu and order something that you've never heard of before. This will make you look adventurous, someone who's willing to take a chance.

Be Fluent In Sophistication.

If you really want to stand out in the crowd, though, order Campari®. Here's a sophisticated drink that only people "in the know" order. Its stunning color is impressive; it's fairly low in alcohol—so you can have more than one tall **Campari & Soda**—and it will get the attention of the bartender, plus anyone else within earshot. Mix it with soda, orange juice, or grapefruit juice. Order a **Negroni** (equal parts gin, sweet vermouth, and Campari), and I guarantee that heads will turn. Or be really daring and order a **Blood Orange Cocktail** (two parts orange vodka, one part Campari). There's a chance that the bartender won't know how to make this one, so you get to show your worth, and the bartender gets to add something new and wonderful to his repertoire. Now you've really made your mark. Don't forget, though, to tip well—that's what really counts.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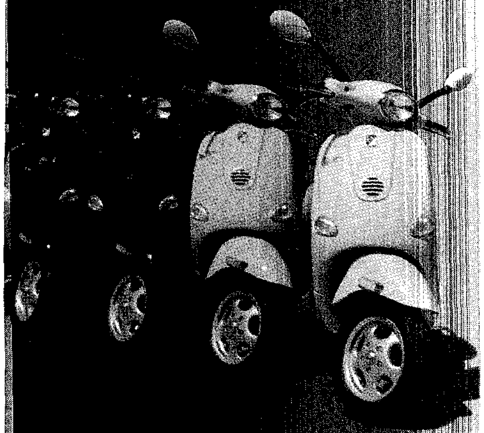

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Ruby Red Martini
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Negroni
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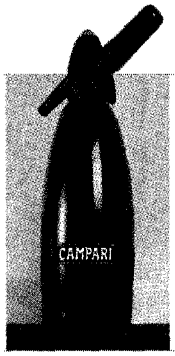
Americano
1/2 Campari and 1/2 Cinzano Rosso Vermouth over ice. Add a splash of club soda. Garnish with an orange peel.



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Q+A Bernie Mac

The Bernie Mac Show
Fox, Wednesday, at 9:30 P.M.; premieres November 7

In Spike Lee's *The Original Kings of Comedy* you said, "America, give me a sitcom!" Now you've got one. So how does it feel?
Thing is, I'm not that much of a television guy. I've always been a movie guy. Television takes away who you are. Look at what happened to Don Rickles—that man was hilarious, but after he started doing television, his act changed. I didn't want TV to do me in like that.

Yet here you are.
Look, the way I see it, we're inviting people into my home. I didn't want jokes, I wanted stories. I wanted to break down that fourth wall. Larry Wilmore [*The Bernie Mac Show's* executive producer] wanted the exact same thing, and I think we were able to make something truly original.

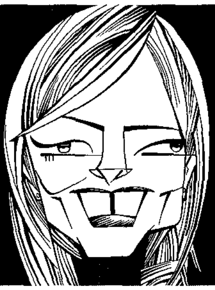
On the show, you play a comedian named Bernie Mac who has to take care of his sister's three kids because she's gone into rehab. How much is autobiographical?
What you see is just a character. The voice, the eyes, everything is exaggerated for the benefit of the audience. Sure, it's a part of me, but I don't live Bernie Mac.

Scrubs

NBC, Tuesdays, 9:30 P.M.
Premieres September 25

The pitch It's *ER*, but a half-hour long and played entirely for laughs.
Key ingredients Zach Braff plays a first-year resident navigating a maelstrom of patients, HMO forms, nasty doctors, and bodily fluids. Throw in a spunky blonde intern, a gregarious pal, and John C. McGinley (Charlie Sheen's buddy in *Wall Street*) as the crab-by-but-sympathetic voice of experience.
Why we're liking this Smart, no-laugh-track comedies with *Ally McBeal* fantasy moments are the future. *Sports Night* died so *Scrubs* might live.

BUZZBOX



Allison Janney "I'm most excited about *Citizen Baines*, from John Wells, the wonderful producer of *The West Wing*. James Cromwell is such an amazing actor, and I can't wait to see what he does with his character."

CPI. Styling and props by Melissa Larkin/Celestine.

Critic's Eye: John Leonard

Spy Games

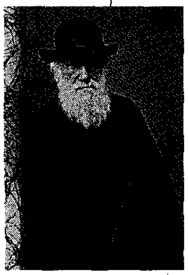
Why are the networks in love with the CIA?

"It was all so funny," says a character in Don DeLillo's *Libra*. "Everyone was a spook or dupe or asset, a double, courier, cutout or defector, or was related to one. We were all linked in a vast and rhythmic coincidence." Which explains three new dramatic series, on three different networks, all promoting the covert derring-doers of the CIA. On Fox, in the pulsating **24** (premieres Tuesday, October 30, at 9 P.M.), Kiefer Sutherland tries to stop the assassination of the first African-American with a genuine shot at the presidency. On CBS, in **The Agency** (premieres Thursday, September 20, at 10 P.M.), Gil Bellows and his gadget-happy gung-hos counterterrorize all over the place. And on ABC, in the baroque and witty **Alias** (premieres Sunday, September 30, at 9 P.M.), Jennifer Garner winds up as a double agent working undercover for the *real* CIA inside a clandestine organization that only pretends to be the CIA. Most remarkably, none of these agents ever seems to do what the CIA has always been best at—tapping phones, opening mail, spying on Americans it doesn't like, knocking off foreign leaders, performing LSD experiments on human guinea pigs, and not knowing a single minute in advance anything about North Korea's invasion of the south, Sputnik, the Ayatollah Khomeini, the collapse of the nonprofit police states of Eastern Europe, or the Hindu hydrogen bomb. "This is what history consists of," another character in *Libra* explains: "It's the sum total of all the things they aren't telling us."

MONDAY

One on One

UPN, Mondays, 8:30 P.M.
Womanizing single dad gives his spunky 15-year-old daughter a chill upbringing (premieres September 3).



Evolution

PBS, Monday, 8 P.M.
Seven-part series that uses drama and documentary to explore Darwin's revolutionary theory and its influence on science and society (premieres September 24).

TUESDAY

The Mind of the Married Man

HBO, Tuesdays, 10 P.M.
Sex and the City for married men (premieres September 11).

Emeril

NBC, Tuesdays, 8 P.M.
Food Network star Lagasse plays Food Network star Lagasse in this behind-the-scenes sitcom (premieres September 18).

The Guardian

CBS, Tuesdays, 9 P.M.
A spoiled yuppie (Simon Baker) is forced to work with *children*. Dabney Coleman co-stars (premieres September 18).

Smallville

WB, Tuesdays, 9 P.M.
Superman's awkward adolescence in Smallville, USA (premieres October 16).

Photographs: left to right from top, Joe Viles/FOX; Paul Drinkwater; CORBIS; John Medland/CBS.

Enterprise

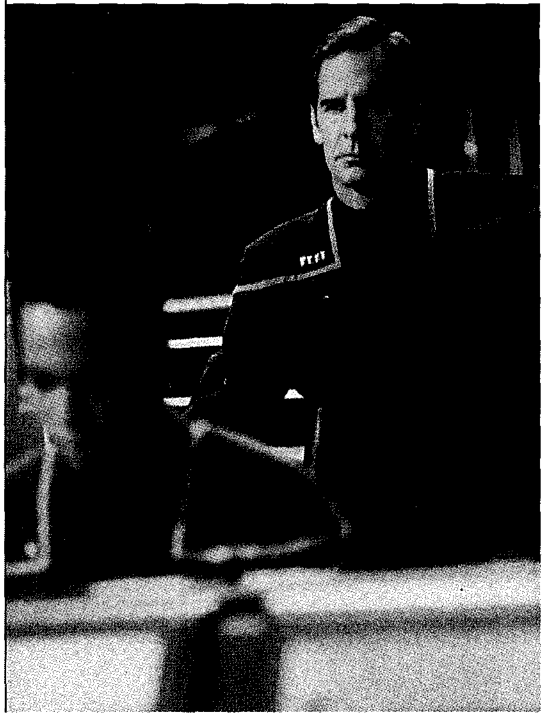
UPN, Wednesdays, 8 P.M.
Premieres September 26

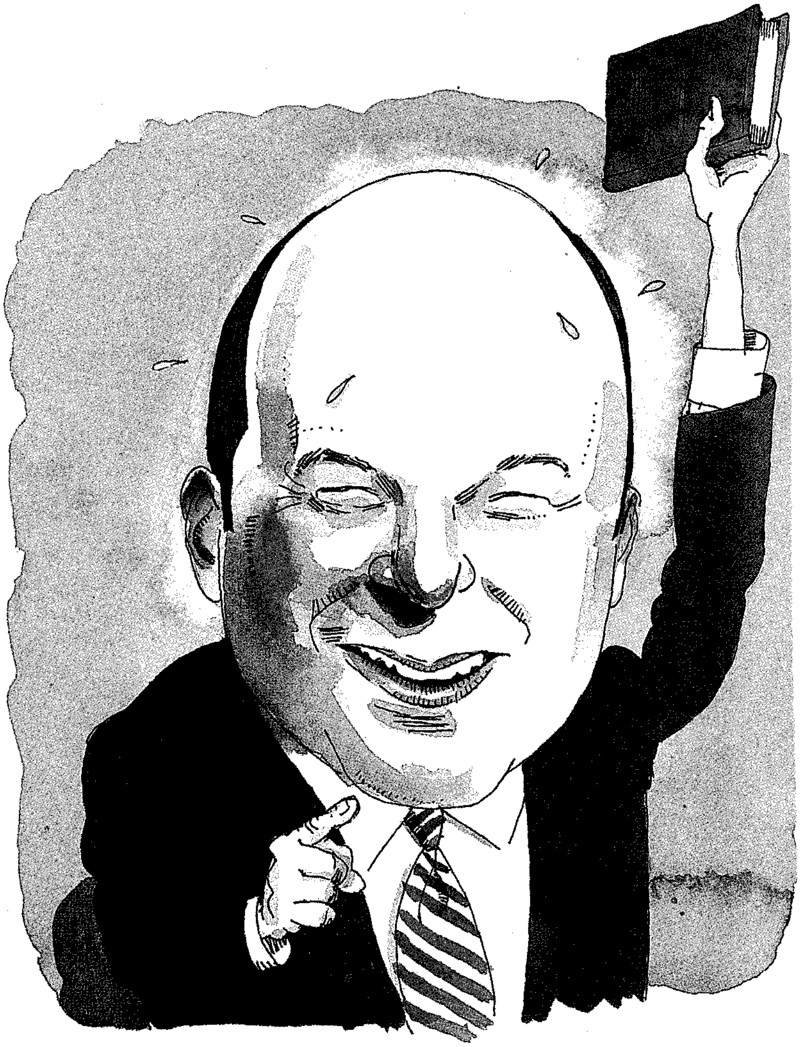
Star Trek, the Prequel Set remotes to stun—the new *Star Trek* series takes place a hundred years before the original William Shatner show.

Beam them up, Scotty, they're done After fourteen years and three different series, the second-generation *Star Trek* franchise was losing focus (and ratings). "We felt it was time to get back to the core of what *Star Trek* is about, which is exploration," says *Enterprise* co-creator and executive producer Brannon Braga.

We hate Vulcans, too In this version, the *Enterprise*'s commander is Captain Jonathan Archer (Scott Bakula). "He's less of a Captain Picard and more of a Davey Crockett," says Braga. "He has a temper, and he doesn't like Vulcans."

Well, not all Vulcans The one Vulcan member of the crew is Sub-Commander T'Pol, and she just happens to wear a very, *very* tight outfit.





Bob Patterson

ABC, Tuesdays, 9:00 P.M.
Premieres September 25

Jerry's kids Three years after *Seinfeld,* and one year after *The Michael Richards Show* famously bombed, Jason "George Costanza" Alexander tries to be the first *Seinfeld* alum to prove there's life after Jerry, playing a Tony Robbins–esque motivational speaker with a dysfunctional personal life.

Stop worrying! We'll watch anything Alexander does, at least once. But former *Ellen* writer Tim Doyle, who co-wrote the pilot, has already dropped out for undisclosed reasons, which leaves executive producers Ira Steven Behr (*Star Trek: Deep Space Nine*) and Peter Tilden (an L.A. radio personality). Neither is a seasoned sitcom veteran.

The *Seinfeld* curse? Alexander has a tough time slot—he's up against *Frasier* on NBC. But if *Patterson* succumbs, Julia Louis-Dreyfus can still break the curse this winter with her mid-season replacement show.

WEDNESDAY

Lost

NBC, Wednesdays, 8 P.M.
Three teams head for the Statue of Liberty and a $200,000 prize (premieres September 19).

According to Jim

ABC, Wednesdays, 8.30 P.M.
◀ Jim Belushi stars as the fall's first (but far from last) sensitive sitcom dad—hereafter referred to as an SSD (premieres September 26).

The Amazing Race

CBS, Wednesdays, 9 P.M.
Eleven pairs of globe-trotters race toward a secret destination and $1 million (premieres September 5).

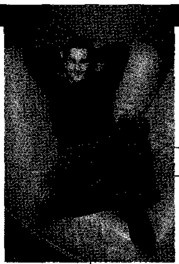
Wolf Lake

CBS, Wednesdays, 10 P.M.
Every week, watch local cops (Lou Diamond Phillips and Tim Matheson) battle werewolves in a small town (premieres September 12).

THURSDAY

Inside Schwartz

NBC, Thursdays, 8:30 P.M.
Clueless's ➤ Breckin Meyer teams up with real-life athletes (Scott Hamilton, Dick Butkus, etc.), who provide color commentary on his personal life (premieres September 20).



Elimidate Deluxe

WB, Thursdays, 8:30 P.M.
Dating as a single-day, single-elimination contest—celibacy never looked so good (premieres October 11).

Illustration by Joe Ciardiello. Photographs: left to right from top, Michael Varish; Randy Tepper/ABC; Chris Haston.

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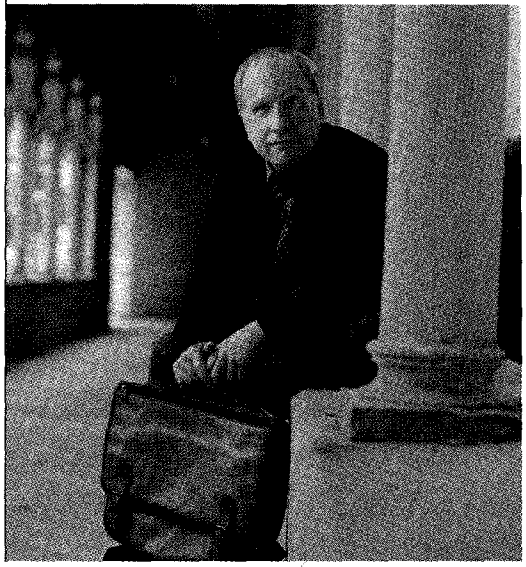
The Education of Max Bickford

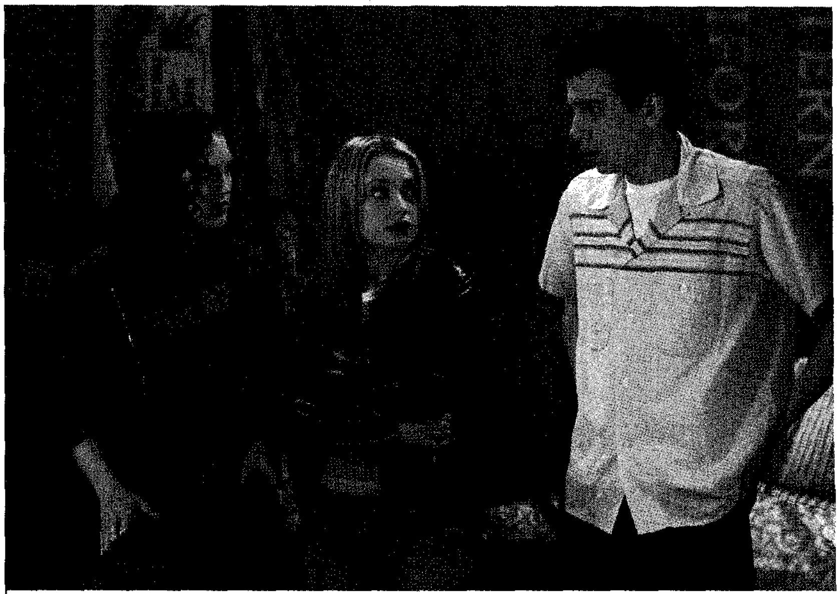
CBS, Sundays, 8 P.M.
Premieres September 23

You're kidding, right? A series about an American-studies professor in full midlife crisis who takes on his department's chairmanship? "It's certainly a franchise that hasn't been screaming to be developed," concedes executive producer Dawn Prestwich. "It was a long shot. They say academic squabbles are particularly ugly because the stakes are so low."

Screw the Emmys, we're talking Oscars here As Bickford, Oscar-winner Richard Dreyfuss (who says he always wanted to be a history professor) trades barbs with Oscar-winner Marcia Gay Harden, who plays a sexy hotshot pop-culture prof out to steal his thunder. It's smart and funny, but is it *too* smart and funny?

A for effort "You don't have to have a college education to watch the show," insists Prestwich, hoping a few *Sunday Night Football* fans will want to kick back with Mr. Holland instead. More important, the show has a prime slot after *60 Minutes* on a network that already skews a little older anyway. It just might work.





Undeclared

Fox, Tuesdays, 8:30 P.M.
Premieres September 18

Course description A new college comedy from Judd Apatow, executive producer of the short-lived, much-loved high-school comedy *Freaks and Geeks*. "Some people say this is *Freaks and Geeks Goes to College*, but I think it's just *Geek Goes to College*, because the lead character is based on me," says Apatow. "The freaks didn't make it to college—they're working at an Arco station in Michigan."

Life 101 The life of the show's main character, Steven Karp (played by Jay Baruchel), mirrors the two years Apatow spent at the University of Southern California, studying screenwriting and trying to put high school behind him. "I went to college thinking I would redefine myself as handsome, social, and sexual," he says, "but within two weeks I was revealed as the same person I was in high school."

Guest lecturers Singer-songwriter Loudon Wainwright III is a recurring character, and there will be cameos by Adam Sandler and *Saturday Night Live*'s Will Ferrell.

BUZZBOX

Ray Romano "In *Saving Private Ryan*, Spielberg and Hanks were such a compelling combination. Now you've got *Band of Brothers*, the one show that's finally forcing me to hook up my TIVO."

The Tick

Fox, Thursdays, 8:30 P.M.

◀ Patrick Warburton ("Puddy" on *Seinfeld*) plays a man-size, crime-fighting superbug. Barry Sonnenfeld exec-produces, based on a well-known comic book (premieres November 1).

FRIDAY

The Ellen Show

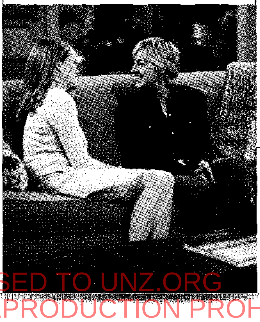
CBS, Fridays, 8 P.M.

Yep, she's back, a failed dot-commer who returns to her small-town home and starts over (premieres Monday, September 17). ➤

Maybe It's Me

WB, Fridays, 8.30 P.M.

The mortifying family life of a smart, funny 15-year-old girl, exec-produced by *Frasier*'s Suzanne Martin (premieres September 14).



Reba

WB, Fridays, 9 P.M.

Reba McEntire plays a mother of three, just abandoned by her dentist hubby for his perky hygienist (premieres September 14).

Raising Dad

WB, Fridays, 9.30 P.M.

Bob Saget as one more Sensitive Sitcom Dad, this time widowed with two daughters, from the creator of *Dr. Katz* (premieres September 14).

Danny

CBS, Fridays, 8:30 P.M.

Daniel Stern as yet another SSD, but this one's divorced with kids, struggling to balance family

»

Photographs: left to right from top, FOX; Dana Fineman/CBS; FOX; Monty Brinton/CBS.

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Philly

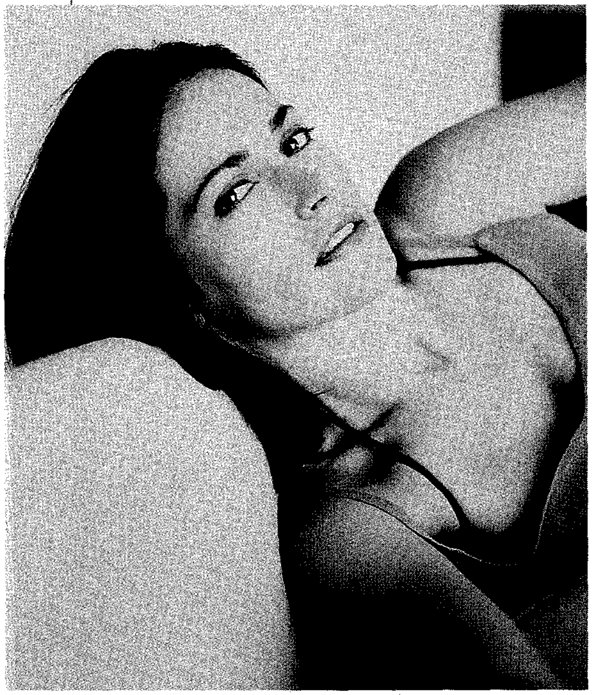
ABC, Tuesdays, 10 P.M.
Premieres September 18

Why watch It's the new Steven Bochco drama. You *watch* the new Steven Bochco drama.

The premise Kim Delaney, formerly of Bochco's *NYPD Blue*, stars as Kathleen Maguire, single mom and criminal-defense attorney in Philadelphia. "*L.A. Law* was a bit of a fantasy," says Bochco. "It was very upscale, very L.A. I think this is a little more real. *L.A. Law* was nominally involved in criminal law. *Philly* really is about the criminal-justice system."

Sipowicz better watch his ass With *Philly* taking its coveted 10 P.M. Tuesday slot, *NYPD Blue* is being bumped to Wednesday at 10 (against NBC's *Law & Order*). Sounds like a swan song.

You have the right to too many attorneys Let's see, we've got *The Practice*, *Law & Order*, *Ally McBeal*, and now *Philly* and *The Guardian* . . . isn't this what Court TV is for?



Returning Favorites

Guest stars, plot twists, Bradys: For the fall season, old shows try new tricks.

The second season of Larry David's pathologically funny HBO series, **Curb Your Enthusiasm** (pictured, top; premiere, September 16), will ease your *Sopranos* withdrawal with guest stars like Jason Alexander, Julia Louis-Dreyfus, Rob Reiner, and—Shaquille O'Neal? . . . *The Brady Bunch* cast will compete on **Weakest Link** (September 17). . . . Fallen angel Farrah Fawcett is the mayor's new love on **Spin City** (September 18). . . . **Frasier**'s exes Shelley Long and Bebe Neuwirth visit the shrink in a one-hour premiere (September 18). . . . On **The West Wing** (pictured, middle), President Bartlet announces—*surprise!*—his reelection bid (September 19). . . . Elisabeth Rohm is the newest A.D.A. on **Law & Order** (September 19). . . . On **Friends** (September 20), Rachel gets fat! (She's pregnant.) . . . Woody Harrelson returns for five episodes as Grace's boyfriend on **Will & Grace** (September 20). . . . **ER** opens with Michael *"Family Ties"* Gross and Mary McDonnell as Noah Wyle's visiting parents (September 20). . . . **Once and Again** (pictured, bottom) moves to Fridays, as Sela Ward's daughter Grace (Julia Whelan) gets inspired by her charismatic new teacher, new cast member Eric Stoltz (September 21). . . . **Survivor** relocates to Africa (October 11). . . . **Ally McBeal** gets a potential love interest in a new cast member, James *"X-Men"* Marsden (October 22). . . . More stupid, pretty people land on **Temptation Island 2** (October 31). . . . Lucy "Xena" Lawless searches for the truth—and, we hope, a threesome with Gillian Anderson and E.T.—to kick off the Duchovnyless **X-Files** (November 4). . . . **The Simpsons** (November 4) reaches an all-time high when Homer gets hooked on medicinal marijuana. . . . Two new bare butts on **NYPD Blue:** Mark-Paul *"Saved by the Bell"* Gosselaar and Vanessa *"Beverly Hills 90210"* Marcil (November 7). . . . And in the six new episodes of **Absolutely Fabulous** on Comedy Central (starting November 12), Patsy and Edina now have a company called Radical TV and are always in "pre-pre-production" for a quiz show called *Have I Got Shoes for You.*

FARMS
POND
POINT

and professional life (premieres September 21).

Thieves

ABC, Fridays, 9 P.M.
Arnold Kopelson (*Platoon*, *The Fugitive*) brings back John Stamos as a mini–James Bond (premieres September 21).

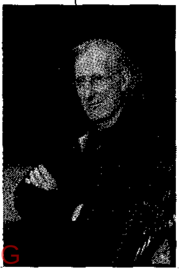
Pasadena

Fox, Fridays, 9 P.M.
« *Chinatown* meets *Dynasty* in this quirkily cast soap featuring Dana Delaney and Martin Donovan (premieres September 21).

SATURDAY

Citizen Baines

CBS, Saturdays, 9 P.M. ♥
In Producer John Wells's (*The West Wing*, *ER*) third prestige drama, a former U.S. senator (played by James Cromwell, the farmer in *Babe*) adjusts to life after politics surrounded by his three grown daughters (premieres September 22).



Shot in the Heart

HBO, Saturday, 9 P.M.
Agnieszka Holland (*Europa, Europa*) directs this cable film about condemned killer Gary Gilmore and his journalist brother, with Elias Koteas and Giovanni Ribisi (premieres October 13). ▲

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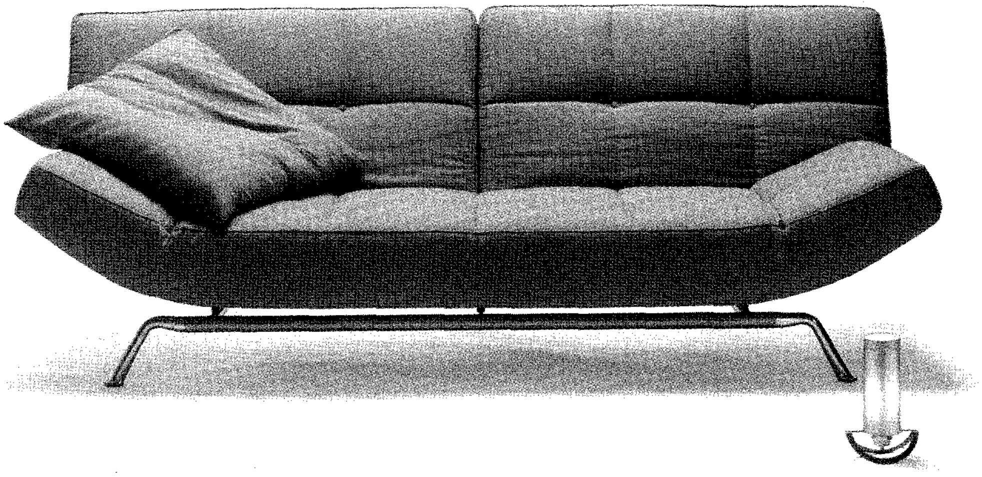

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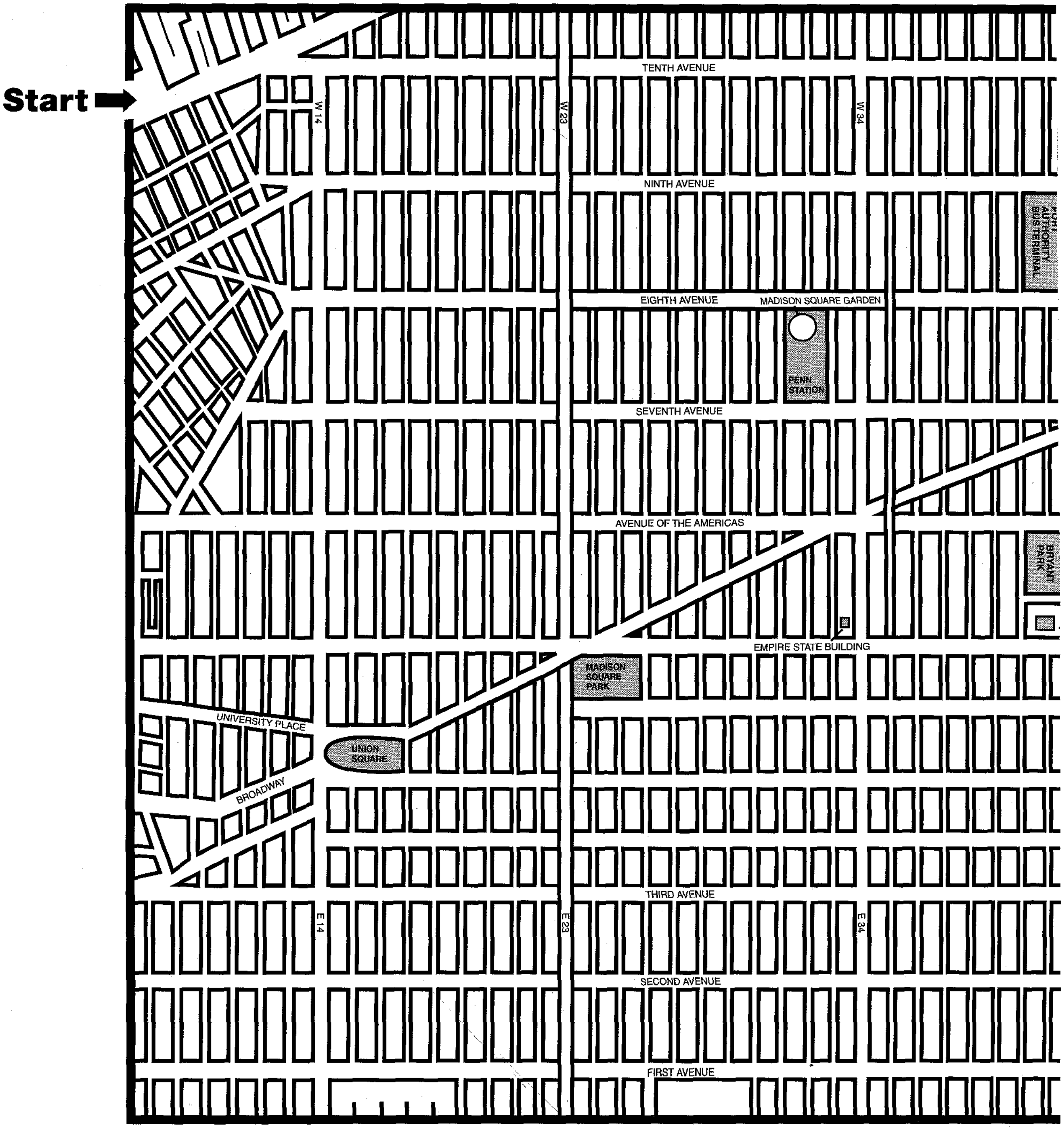
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EMPIRE STATE BUILDING
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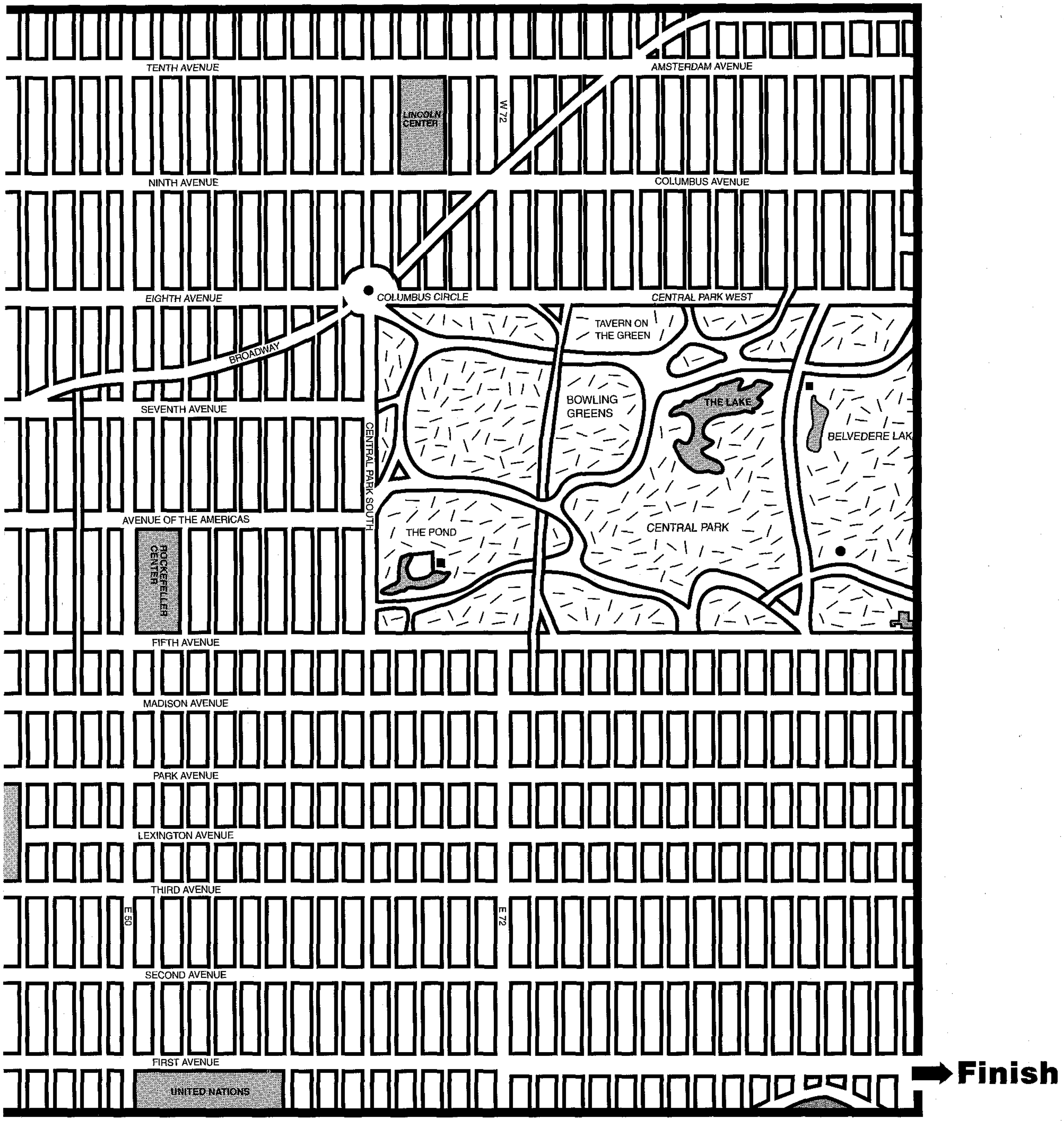
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TAVERN ON THE GREEN
BROADWAY
BOWLING GREENS
THE LAKE
BELVEDERE LAK
SEVENTH AVENUE
CENTRAL PARK SOUTH
AVENUE OF THE AMERICAS
THE POND
CENTRAL PARK
ROCKEFELLER CENTER
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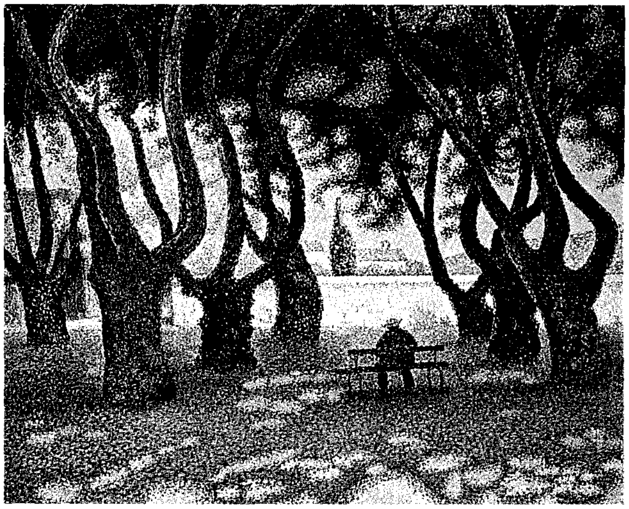
Paul Signac

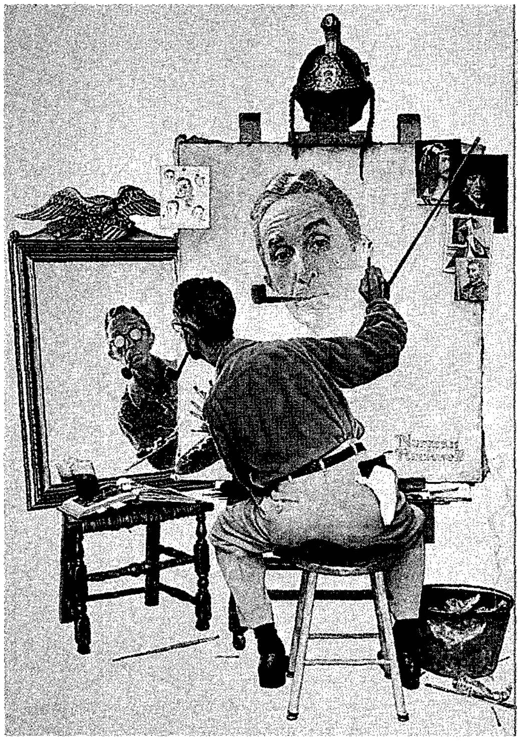
Metropolitan Museum of Art
October 9–December 30

The hook We just can't get enough of the French Impressionists. And with winter approaching, Paul Signac's signature French blend of the studied and the sensual should serve as sort of an artistic hot toddy.

The wrong Impressionist Laypeople often mistake Signac (1863–1935) for his better-known master, Georges Seurat. Signac did, in fact, adopt Seurat's pointillist technique—constructing each picture out of thousands upon thousands of luminous dots and dabs—with the unabashed fervor of a true believer.



Dot, dot, dot The Met's 120-work show should separate the acolyte from the master, evincing Signac's warmer, more romantic take on what could be a scientifically exacting practice. For those still dreaming of summer vacation, Signac's Saint-Tropez harbor scenes perfectly capture the remembered Mediterranean shimmer.



Norman Rockwell

Guggenheim
November 16–March 3

Did you say the Guggenheim? Rockwell (1894–1978) would be astonished. A big-city institution traditionally committed to high-concept art showcasing a man long dismissed as the painterly equivalent of a peanut-butter-and-jelly sandwich. Dress it up as a "deconstruction" of Americana if you like, it's still kind of amazing.

Remember the motorcycles The Guggenheim, however, has been repositioning itself, aiming to make its exhibits as crowd-pleasing as Frank Lloyd Wright's spiral. The show includes more than 70 oil paintings and all 322 of Rockwell's *Saturday Evening Post* covers and emphasizes the social dimensions of Rockwell's work, particularly his prescient take on race and politics.

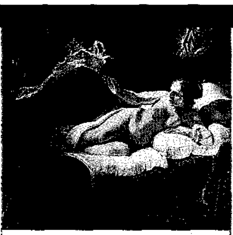
Book him The fall also brings a pocket-size journal of Rockwellian wisdom, *The Essential Normal Rockwell* (Abrams), and a critical biography, *Normal Rockwell,* by Laura Claridge (Random House).

SEPTEMBER

Gerhard Richter
Marian Goodman Gallery, September 14–October 27
Recent abstract and realist works.

Views of Yellowstone
The Morgan Library
September 4–January 20
William Henry Jackson's albumen prints and stereo cards of Yellowstone taken in 1871.

Kathleen Gilje ➤
Gorney Bravin + Lee
September 7–October 6
New works include versions of Rembrandt's *Danaë* and Courbet's *Woman With a Parrot.*



Philip Guston
McKee Gallery
September 7 to 29
Satirical drawings of Richard Nixon from 1971, on exhibit for the first time.

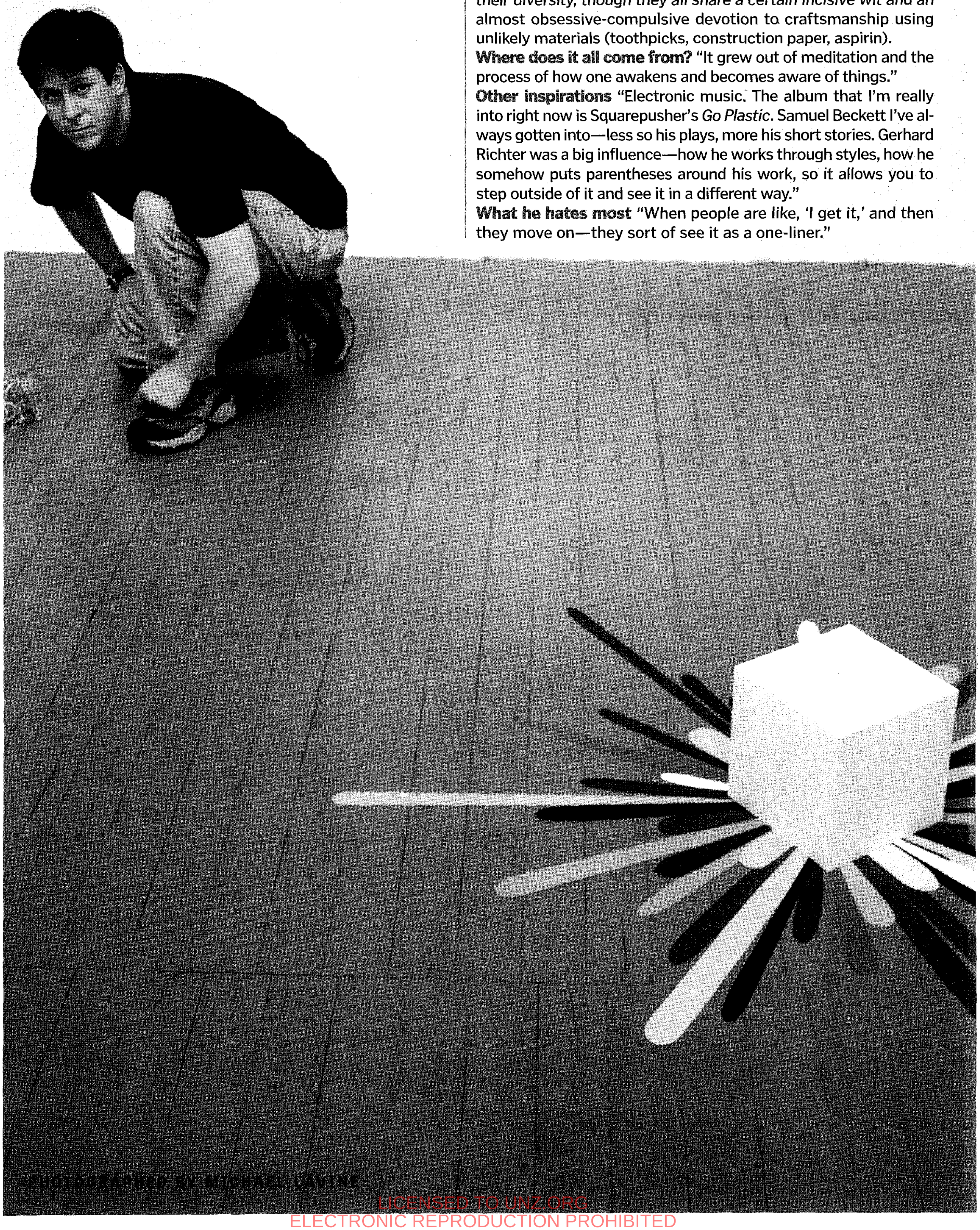
Ben Katchor: Picture-Stories
The Jewish Museum
September 9–February 10
Illustrations, comics, and set designs by the creator of "Julius Knipl, Real Estate Photographer."

Photographs: from top, courtesy of the Metropolitan Museum of Art; Guggenheim; Gorney Bravin + Lee.

Tom Friedman

The New Museum
October 12–February 3

Multiple personality Friedman's first major traveling solo museum exhibition almost seems like a group show. The 35 sculptures, works on paper, and photographs are appealingly schizophrenic in their diversity, though they all share a certain incisive wit and an almost obsessive-compulsive devotion to craftsmanship using unlikely materials (toothpicks, construction paper, aspirin).
Where does it all come from? "It grew out of meditation and the process of how one awakens and becomes aware of things."
Other inspirations "Electronic music. The album that I'm really into right now is Squarepusher's *Go Plastic*. Samuel Beckett I've always gotten into—less so his plays, more his short stories. Gerhard Richter was a big influence—how he works through styles, how he somehow puts parentheses around his work, so it allows you to step outside of it and see it in a different way."
What he hates most "When people are like, '*I* get it,' and then they move on—they sort of see it as a one-liner."



PHOTOGRAPHED BY MICHAEL LAVINE

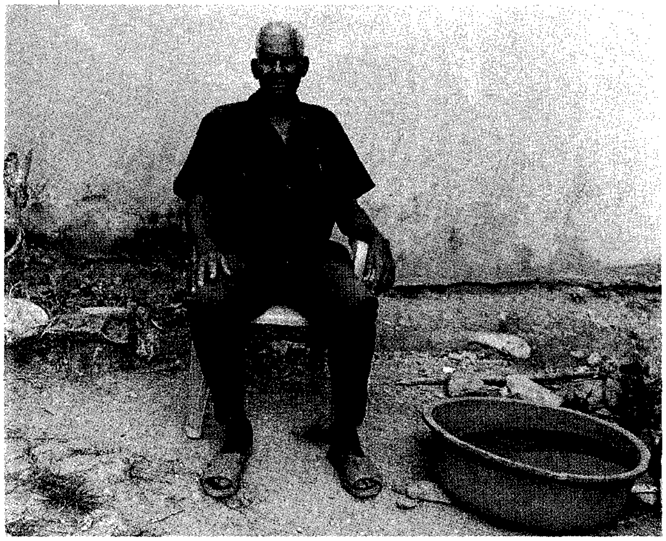
Andrea Robbins and Max Becher

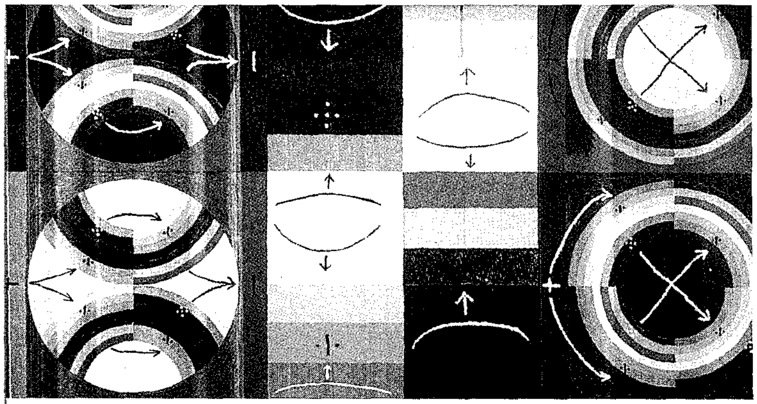
Leslie Tonkonow Artworks + Projects
September 5–October 6

Small world Wherever one culture has been incongruously grafted on another, Andrea Robbins and Max Becher have captured the results with ominously bright color photographs. Since the early nineties, the traveling team—married and collaborators since 1986—has trained its cameras on Namibia's nineteenth-century German architecture; windmills and *klompen* dancers in Holland, Michigan; and the neoclassical banks of Old Havana.

Island time Their latest sociological gold mine: the Dominican Republic, where they met up with descendants of freed African-American slaves in Samaná; explored Sosúa, the town that welcomed 600 German Jewish exiles in 1938; and encountered a Japanese agricultural community in Constanza. The resulting series—"The Americans of Samaná and Sosúa"—opens the season at Leslie Tonkonow Artworks + Projects (535 West 22nd Street).

More to the eye Not familiar with Robbins and Becher's earlier efforts? Sonnabend Gallery—which first brought attention to Becher's photographer parents, Bernd and Hilla, in the sixties—is showing prints from colonial remains, German Indians, and other series. (536 West 22nd Street; September 15–October 20.)





Alfred Jensen

Dia Center for the Arts
September 20–June 16

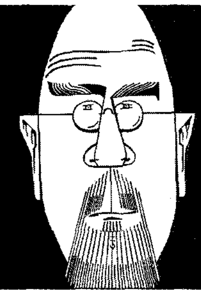
The artist as a young man Alfred Jensen's radically flat, completely patterned paintings—and the multiple theories coalesced within them—have made him one of America's most idiosyncratic artists. But a fascinating life came first. Before arriving in New York in 1951, the Guatemalan-born artist (1903–1981), who was raised in Denmark, did time as a cabin boy in the Pacific; a farmer in Guatemala; and a student in San Diego, Munich (at Hans Hofmann's first school), and Paris.

Late bloomer Jensen was 55 in 1958 when his mature style first emerged. The artist's earlier paintings of swirling dark forms were supplanted by something else entirely: flat, thickly impastoed, brilliantly colored paintings of checkerboard patterns and arrangements of diamonds, circles, and squares incorporating words, numbers, and symbols.

Man out of time Jensen believed in a mystical concept of time, in which all things have the same dimension or duration, and his diagrammatic images reflect his studies of ancient astronomical and numerical systems. His use of contrasting pure colors, he said, derived from the action of the prism.

Pyramid power "Concordance," the first New York museum exhibition of Jensen's paintings since 1985, includes his final dazzling statement, the monumental *Great Pyramid* (1979), which is being publicly exhibited for the first time. Also look for the six Jensen paintings being shown by PaceWildenstein in its new Robert Irwin–designed Chelsea space (534 West 25th Street; September 15–October 13).

BUZZBOX



Chuck Close "I'm predisposed towards work of a compulsive nature. Tom Friedman, however, never behaves in a mindlessly compulsive way. His obsessive processes live on in your head long after you've left the show."

Alex Katz: Small Paintings

Whitney Museum of American Art, September 21–December 2; Whitney Museum at Philip Morris October 5–January 4

Now they'll get the first American museum survey of Katz's smaller works. This fall also marks Katz's first show with PaceWildenstein (534 West 25th Street; October 17–November 10).

Pieter Bruegel: The Elder

Metropolitan Museum of Art September 25–December 2

For years, Bruegel supported himself making these drawings for an engraver.

«Helmut Newton

International Center of Photography September 28–December 30

The full range of the his dark, sensual, and supremely provocative work from 1960 through 2000.

Jane Hammond

Galerie Lelong September 29–October 27

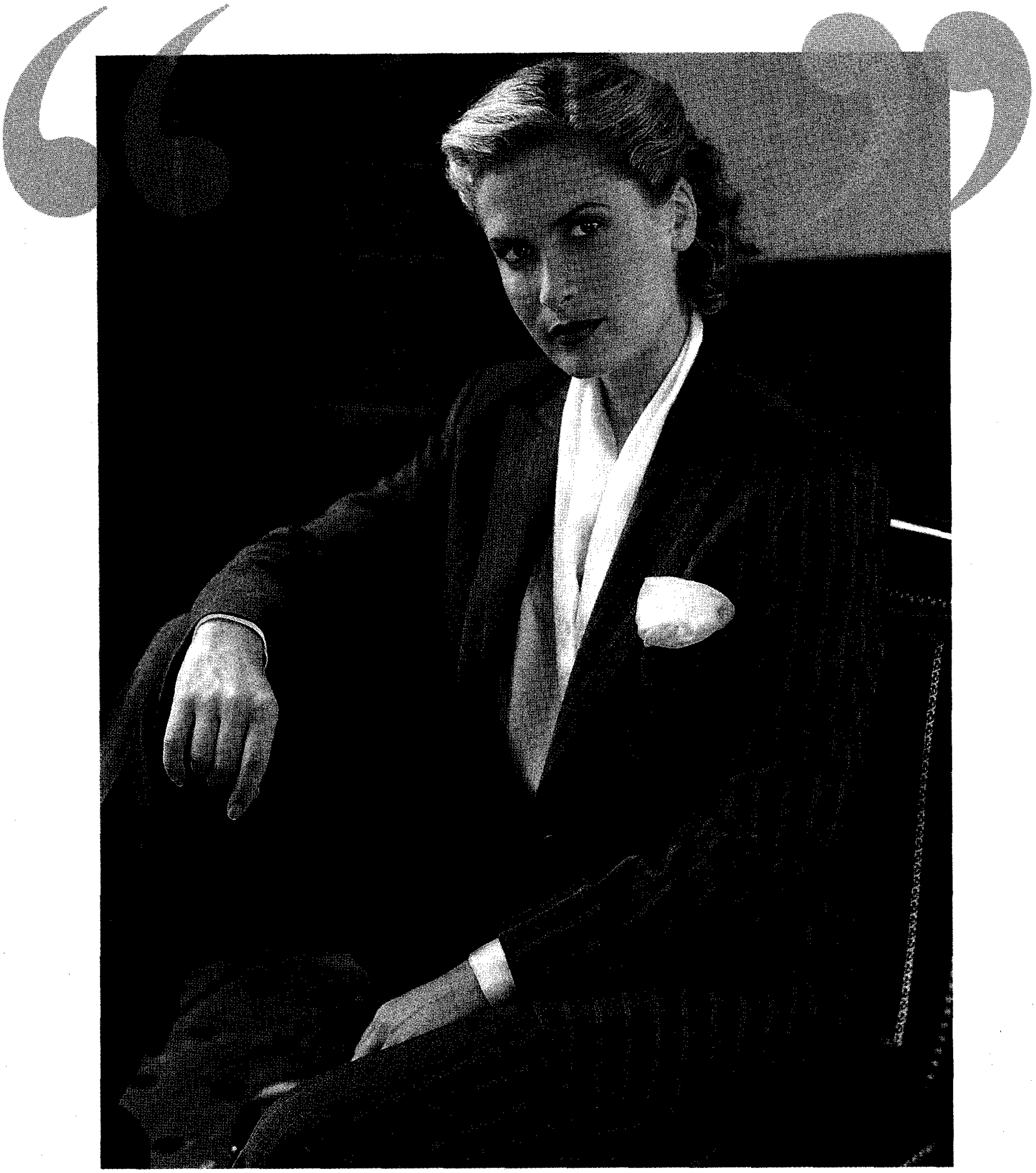
The final paintings from Hammond's collaboration with poet John Ashbery inaugurates the gallery's new Chelsea space.

Smithsonian African-American Photography »

Studio Museum October 4–December 16

Daguerreotypes, tintypes, stereographs, and composite photographs by Chester Higgins Jr., Gordon Parks, and others.

Photographs: clockwise from top, courtesy of PaceWildenstein, Studio Museum in Harlem; Helmut Newton; Leslie Tonkonow Artworks + Projects. Illustration by Glen Helario.



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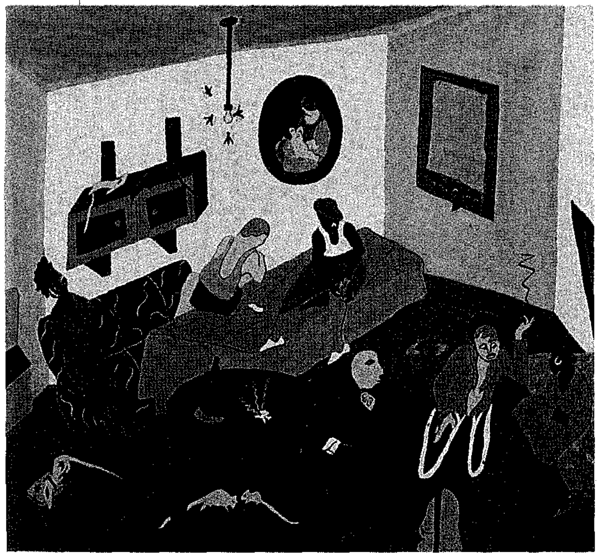
Jacob Lawrence

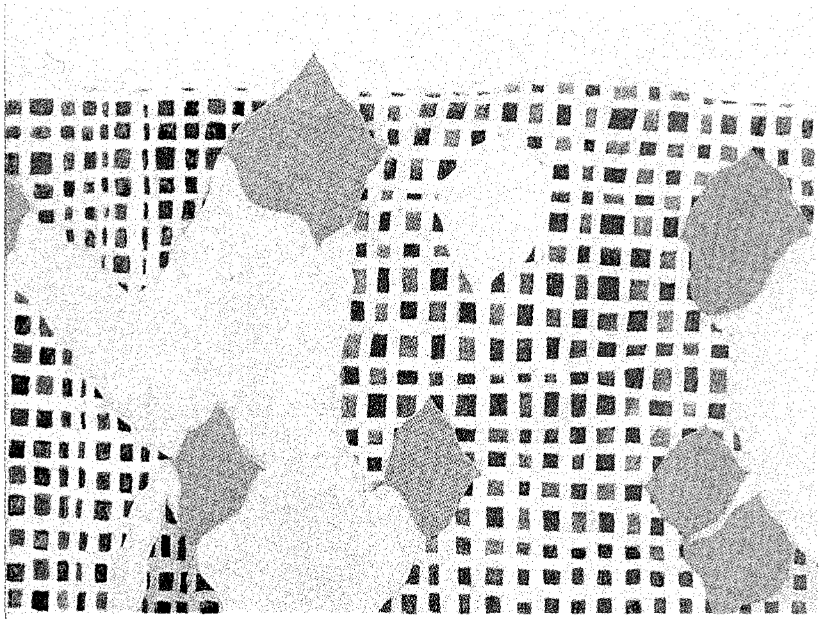
Whitney Museum of American Art
November 8–February 3

The hook Steeped in the sights and rhythms of Harlem, his longtime home, Jacob Lawrence transformed African-American history into a graphic jazz epic, a story pared down to simple shapes and pulsing fields of color. This retrospective will include more than 200 works from Lawrence's career, which spanned some seven decades.

Color commentary Lawrence once said, "I am the black community." His best-known work, *The Migration of the Negro* (1940–41), is a 60-painting cycle that gives an almost mythic grandeur to the movement of African-Americans north toward, they hoped, a better life. The series combines his family's oral history with painstaking research at the Schomburg collection in Harlem.

Swing era Lawrence enjoyed an early success, but his merger of social consciousness and modernism proved unfashionable, swamped at mid-century by Abstract Expressionism. Now the pendulum has swung back toward narrative, beauty, and the kind of personal history that Lawrence's "visual ballad" represents.





Thomas Nozkowski

Max Protetch Gallery
October 11–November 10

Stealth painter Nozkowski has been showing steadily since the early seventies, collecting awards, fellowships, and increasingly flattering reviews along the way. The painter's slow-but-steady production (ten to twenty canvases a year) has allowed him to build a following, showing new works thrice annually in both the U.S. and Europe.

What form follows More to the point, Nozkowski has escaped *trendy*—varying his quirky mix of biomorphic and geometric forms while sticking to a single format.

Now, voyager For his ninth solo show at Protetch (511 West 22nd Street), Nozkowski will be showing an abstract version of a travelogue. "People probably wouldn't see it, but most of the images come from my travels to Vienna, Copenhagen, the Amazon, and Peru."

Guggenheim.com

Launches early October.

What it is not The typical hours-and-posters dot-org museum site.

What it is Much more than a shill for the museum proper, the site offers info on art, performance, film, and worldwide travel, along with expanded, interactive versions of the Guggenheim's own exhibits. "You aren't visiting a museum site, you're visiting a museum," says chief creative officer Hani Rashid.

What it looks like The online "Art of the Motorcycle" show allows you to spin one of the featured hogs 360 degrees, zooming in on whichever chrome cartouche catches your eye. "At the show, there was a guy lying on the floor looking up into one of the bikes," says president and COO Judith Cox. "On the site, you'll be able to get incredible detail at any point."

What it means It's another spoke in the wheel of Gugg director Thomas Krens's commercialization and globalization of the museum's good name. It's no coincidence that the site launches simultaneously with the latest brick-and-mortar branch, in Las Vegas.

American Originals

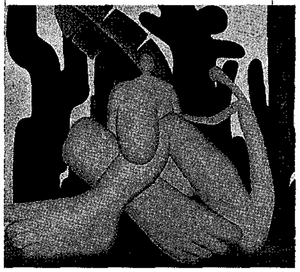
New York Public Library
October 5–January 5

Documents from the National Archives—including handwritten inaugural addresses of Washington and Kennedy.

Brazil: Body and Soul ➤

Guggenheim Museum
October 12–January 27

A survey of Brazilian art: from a giant Baroque altarpiece to contemporary works by Miguel Rio Branco, Vik Muniz, and Lygia Pape.



American Art and Design in the Atomic Age, 1940–1960

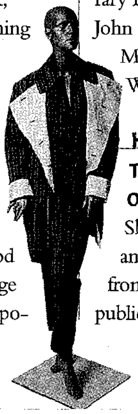
Brooklyn Museum of Art
October 12–January 6

A survey of nature-based imagery in art and design—Eero Saarinen's TWA terminal at JFK; paintings by De Kooning and Rothko; the Slinky toy.

London Fashion ➤

Museum at FIT
October 16–January 12

Vintage punk and mod styles, plus cutting-edge ensembles by contemporary British designers like John Galliano, Alexander McQueen, and Vivienne Westwood.



Heavenly Visions

The Drawing Center
October 31–December 15

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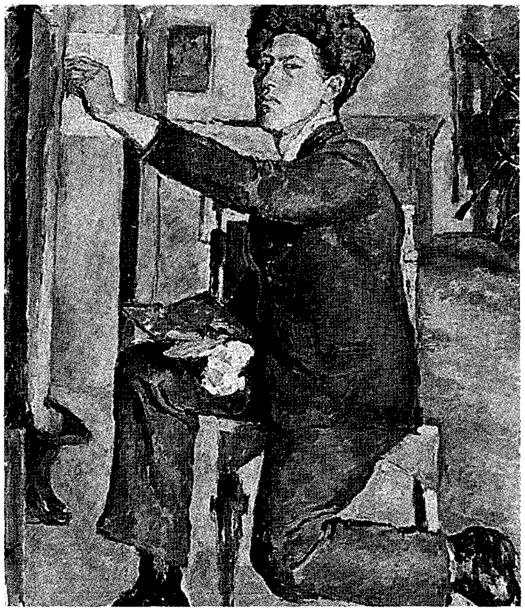
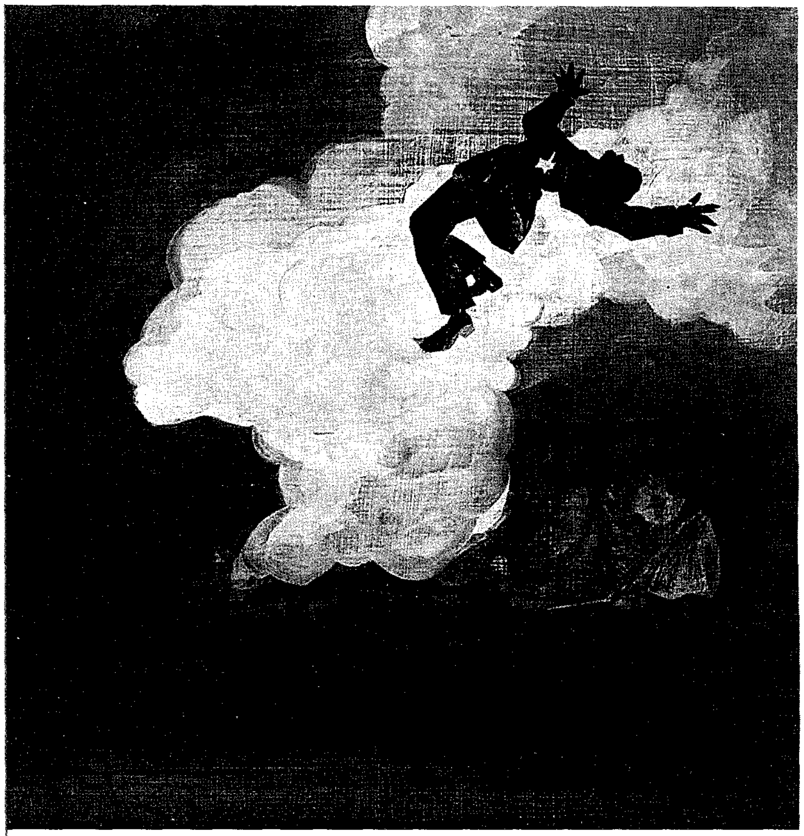
Critic's Eye: Mark Stevens

Alberto Giacometti

Museum of Modern Art
October 11–January 8

Giacometti's figures always remind me of the ancient stone heads on Easter Island. They have a similar mystery and gravitas. Yet these same elongated figures are also icons of modernity. MOMA was made to exhibit such an artist. Its retrospective of Giacometti's work will include about 90 sculptures, 40 paintings, and 60 drawings. (There will also be examples of the artist's works in plaster, rarely seen outside of Zurich.) Although he's overwhelmingly identified with those elongated figures, before World War II Giacometti (1901–1966) also made brilliant, quizzical surrealist sculptures that set the stage for his more famous later work. And the many paintings and drawings he made during his life are as poignant and richly tactile as his sculptures. MOMA has wisely included many of these lesser-known works in a show that should freshly illuminate the Swiss artist's oeuvre without diminishing its shadowy but powerful aura of the eternal.





Kara Walker

Brent Sikkema
September 8–October 13

Cutting edge At 27, Kara Walker won a MacArthur Foundation "genius grant." Now 31, the creator of those controversial silhouettes of sexual-scatological plantation scenes has since exhibited in galleries and museums around the world. Art students idolize her. Art critics praise her. And Germans, perhaps mindful of their own past, are fascinated by Walker's recalcitrant narratives (later this year, she'll be the first non-German artist to have a solo touring exhibition sponsored by Deutsche Bank).

The backlash Walker's work has been known to raise the hackles of certain members of the black art community, who've denounced her images of slaves and masters as perpetuating negative stereotypes. But then Walker's seductive draftsmanship was never meant to tell a pretty tale.

The latest Walker's new show at Brent Sikkema (530 West 22nd Street) marks the first New York appearance of the light projections Walker began working with two years ago, which illuminate her black-and-white cut-paper wall installations with color. This time she's created an environment of projected scenes drawn mainly from the nineteenth century; she will also display recent collages, drawings, and paintings on paper.

John Currin

Andrea Rosen Gallery
November 2–December 15

The figurative painter's latest lovelies.

Willem de Kooning: The 1987 Paintings

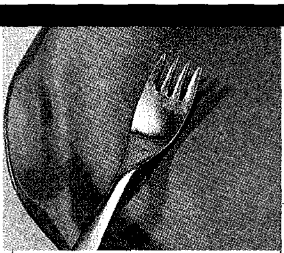
Matthew Marks Gallery
November 3–December 22

Twelve works from the very end of De Kooning's career.

Russel Wright: Creating American Lifestyle »

Cooper-Hewitt, National Design Museum, Smithsonian Institution
November 20–March 10

A retrospective devoted to the designer of practical but elegant products for the mid-century middle-class American home.



Eternal Egypt

Brooklyn Museum of Art
November 23–February 24

More than 140 objects from the British Museum encompassing the entire period of pharaonic history.»

Lorna Simpson

Sean Kelly Gallery
September 15–October 20

A new video projection and photographic works.

American Anthem

American Folk Art Museum
December 11–May 30

The museum reopens in its new Tod Williams Billie Tsien building at 45 West 53rd Street with a two-part exhibition of traditional and contemporary folk art.

Photographs: clockwise from top, courtesy of Brent Sikkema Gallery; Brooklyn Museum of Art; Matt Flynn; Museum of Modern Art.

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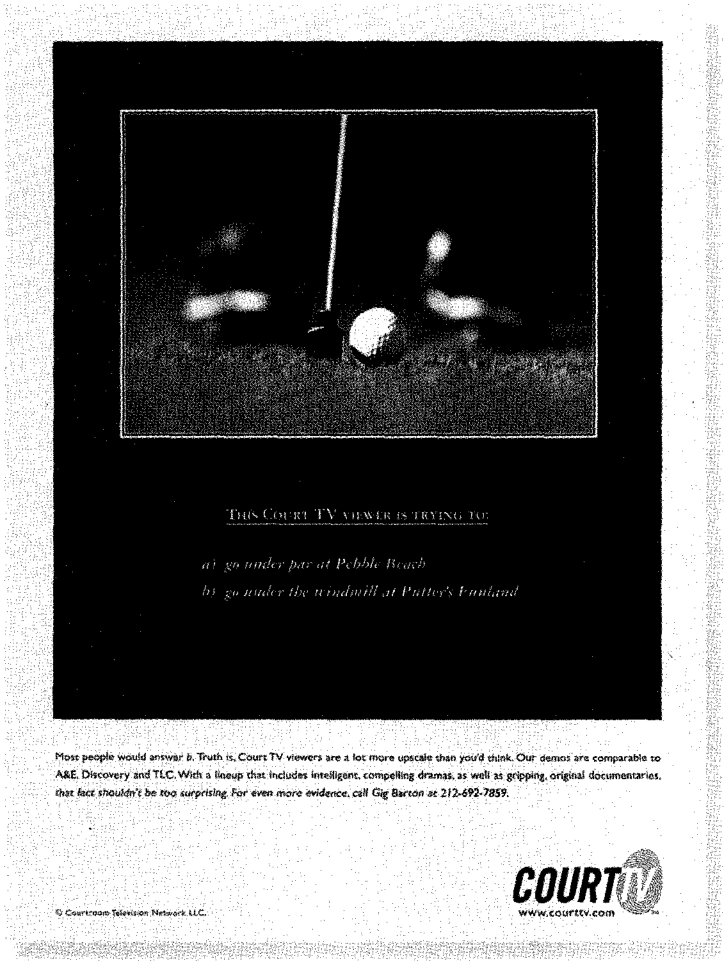

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FALL PREVIEW

MUSIC

Garbage

beautifulgarbage
(Interscope), October 2

Taking out the Garbage "This is the most schizophrenic record we've ever made," says Butch Vig, the production mastermind behind Garbage. He's right: *beautifulgarbage* veers from lovely vocal moments to crunching beats without warning—sometimes within the same song.

Brand new bag "The first Garbage record was surprising because we used samples and hip-hop beats with melodies," Vig says. "Now everyone can do that." So he, Steve Marker, and Duke Erikson experimented with other sounds—"Can't Cry These Tears" is a Phil Spector homage—and front woman Shirley Manson expanded her vocal range.

Trash talk His production work helped shape alternative rock (most notably on Nirvana's *Nevermind*), but Vig doesn't care for much of what passes for it today. "To me, the most cutting-edge music out there is in the Top 40," Vig says. "Some of the songs on *beautifulgarbage*, like 'Androgyny' and 'Untouchable,' are influenced by Timbaland and Dr. Dre."

Dispose or recycle? It's been three years since Garbage released an album, so alt-rock might not think so much of Garbage, either. "We don't fit into the Britney thing, and we don't fit into the new metal scene," Vig says. "I hope that fans who liked the other albums will like this one."

Mariah Carey

Glitter (EMD/Virgin), September 11

Golden girl *Glitter* is the soundtrack to the film of the same name, which marks Mariah's acting debut and finds the sexy chanteuse playing—sad face—an aspiring singer struggling to get that big, big break.

Is it hot in here, or am I just crazy? Of course, what's on everyone's mind is Carey's recent big, big breakdown. The wolves are waiting to see whether Mariah will turn out to be this generation's hot-pants-wearing, high-note-hitting equivalent of Pink Floyd's Syd Barrett.

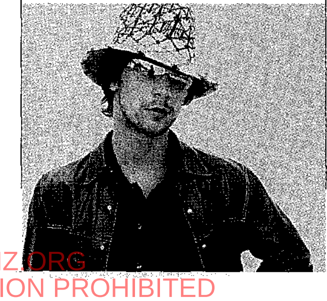
SEPTEMBER

Julie Wilson

September 5 The Hideaway Cabaret and Supper Club (formerly Red Blazer).

Jamiroquai

September 10 At the Hammerstein Ballroom.



Matthew Herbert

September 11
At the Knitting Factory.

Flickerstick

September 11 At Irving Plaza.

Thievery Corporation

September 12 At the Roxy.

Incubus

September 15 and 16 At the Hammerstein Ballroom.

Earth Wind & Fire; Rufus and Chaka Khan

September 15
At Jones Beach Theater.

Coldplay

September 16
At Irving Plaza.

Lennon

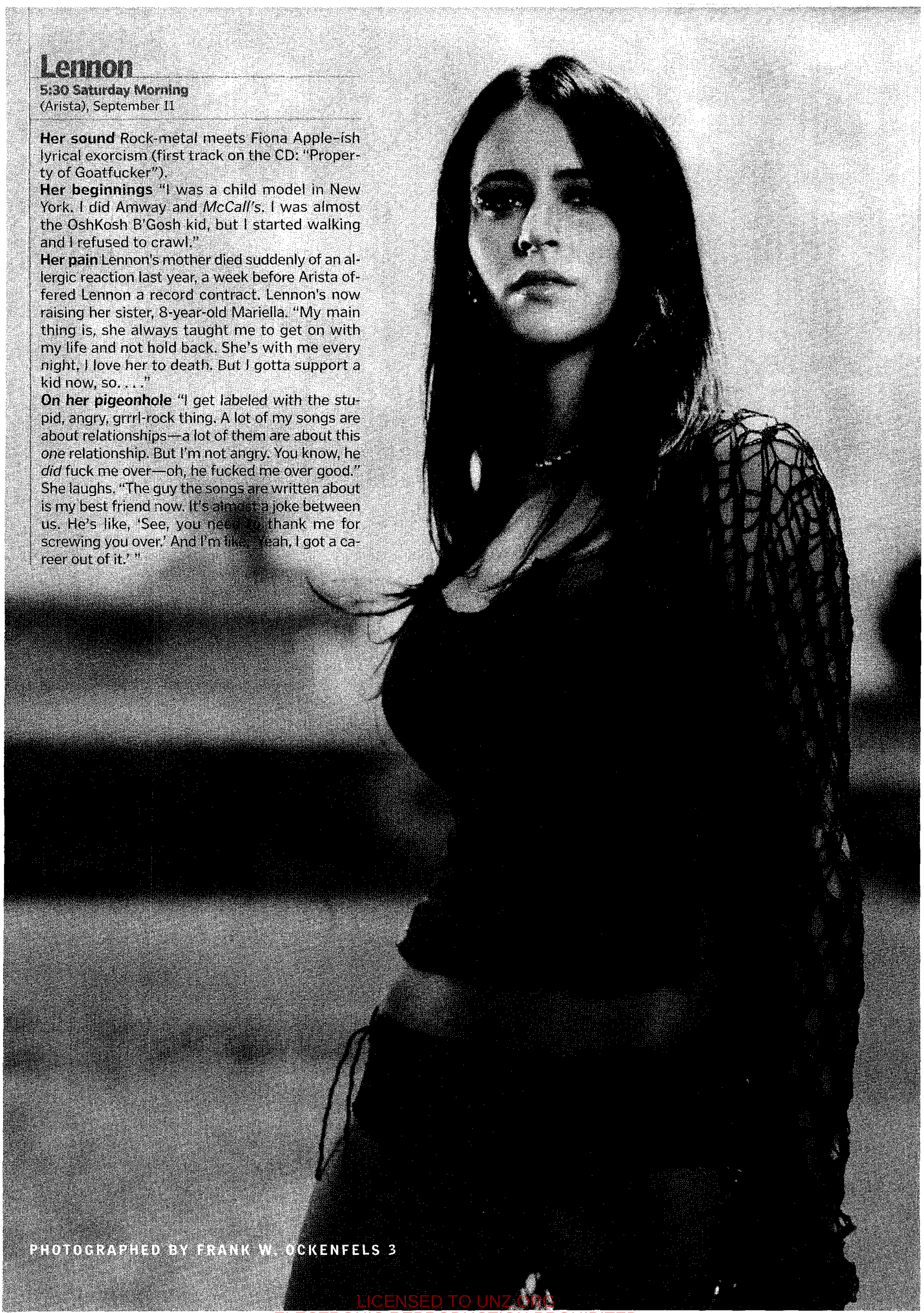
5:30 Saturday Morning
(Arista), September 11

Her sound Rock-metal meets Fiona Apple-ish lyrical exorcism (first track on the CD: "Property of Goatfucker").

Her beginnings "I was a child model in New York. I did Amway and *McCall's*. I was almost the OshKosh B'Gosh kid, but I started walking and I refused to crawl."

Her pain Lennon's mother died suddenly of an allergic reaction last year, a week before Arista offered Lennon a record contract. Lennon's now raising her sister, 8-year-old Mariella. "My main thing is, she always taught me to get on with my life and not hold back. She's with me every night, I love her to death. But I gotta support a kid now, so. . . ."

On her pigeonhole "I get labeled with the stupid, angry, grrrl-rock thing. A lot of my songs are about relationships—a lot of them are about this *one* relationship. But I'm not angry. You know, he *did* fuck me over—oh, he fucked me over good." She laughs. "The guy the songs are written about is my best friend now. It's almost a joke between us. He's like, 'See, you need to thank me for screwing you over.' And I'm like, 'Yeah, I got a career out of it.' "



PHOTOGRAPHED BY FRANK W. OCKENFELS 3

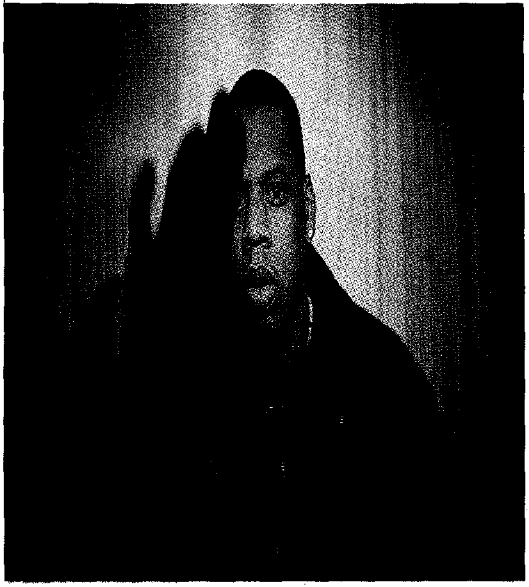
Jay-Z

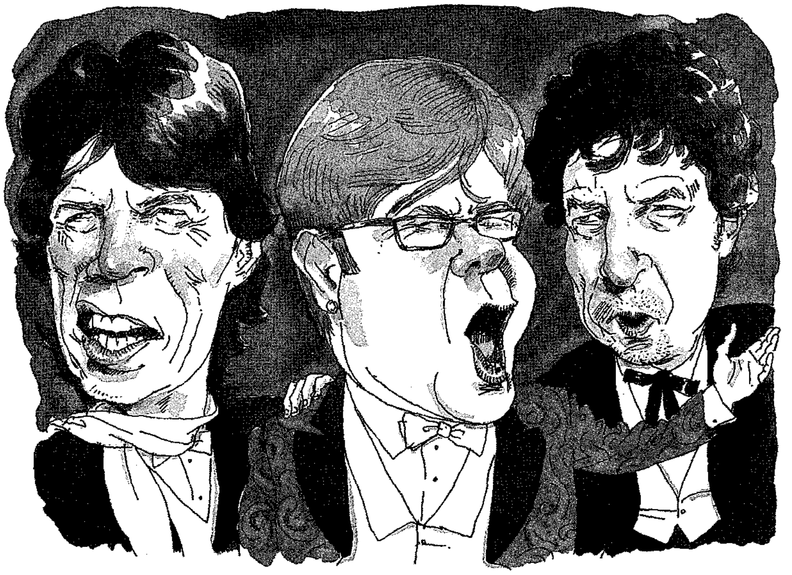
The Blueprint
(Roc-A-Fella), September 18.

Flip side Jay-Z provided the soundtrack to irrational exuberance in the late nineties with songs like "Big Pimpin' " and "Can I Get a . . .," but *The Blueprint* is more personal and surprisingly light on hype. It even sounds the occasional cautionary note on the perils of the high life.

Roc-a-less Jay-Z's previous albums—especially his last, *The Dynasty: Roc La Familia 2000*—felt like ensemble pieces, with protégés like Amil, Ja Rule, and Beanie Siegel nearly crowding out the maestro himself. But *The Blueprint* ignores the inheritors in favor of peers like Eminem, Slick Rick, Q-Tip, and even Michael Jackson.

May(or) Z The video for the album's first single, the Jackson 5-sampling "IZZO (H.O.V.A.)," depicts the rapper as "Mayor Jay-Z" campaigning on the streets of New York. An odd choice of role-playing during this underheated mayoral race—but given all the "Secret Service" agents surrounding Jay-Z in the video, perhaps the rapper has confused Mayor Giuliani for George W. Or perhaps Rudy really is the biggest pimp of all.





Rock of Aged

Three graying stars prove that time is on their side.

What becomes a legend most? For Mick Jagger, Elton John, and Bob Dylan, the answer is the same as it ever was—keep on keepin' on. With an ear toward the bottom end and an eye on the bottom line, Jagger will continue to dance to the beat of pop culture's funky drummer (remember those disco beats on *Some Girls*?) on *Goddess in the Doorway* (Virgin, November) with production work from Wyclef Jean and guest appearances by Lenny Kravitz and Matchbox Twenty's Rob Thomas. For his part, John returns to his songwriting strengths on *Songs From the West Coast* (Universal, October 2), a more serious album of lower-key piano-driven pop with longtime lyricist Bernie Taupin. And Dylan keeps following his muse down the foggy ruins of time, back to the folk and blues that inspired him four decades ago. *Love and Theft* (Columbia, September 11) is as imagistic and evocative as his Grammy-winning *Time Out of Mind*, but more varied in tone, with jump blues, wistful ballads, and some of Dylan's wackiest wordplay this side of the sixties. Like the man himself, it doesn't sound old—just experienced in heartbreak, steeped in history, and wise to every last trick of a world gone wrong. ROBERT LEVINE

Illustrations: top: Joe Ciardiello; bottom: Glenn Hilario. Photographs: left to right from top, Frank W. Ockenfels 3/CORBIS Outline; Lucy Nicholson/ImageDirect

BUZZBOX

Mike D "Money Mark's *Change Is Coming* is an all-around good-feeling record. Mark gets back to what he does best, which is putting together all kinds of instrumentation and influences and coming off almost effortlessly."

Live
September 18 Releases *Ecstatic Fanatic* (Radioactive).

Betty Buckley
September 19-20 At Alice Tully Hall, Lincoln Center.

Laurie Anderson
September 19-20 At Town Hall.

Toots and the Maytals; Tom Tom Club
September 20 At the Roxy.

Black Crowes
September 20-22 At the Beacon Theatre. (September 20 and 21 are sold out.) ◄

Roy Davis Jr.
September 22 At Centro-Fly.

"A Great Night in Harlem"
September 24 At the Apollo Theater. Hosted by Bill Cosby, with Ron Carter, Max Roach, Cassandra Wilson, and many others.

Sigur Ros
September 24 At the Beacon Theatre.

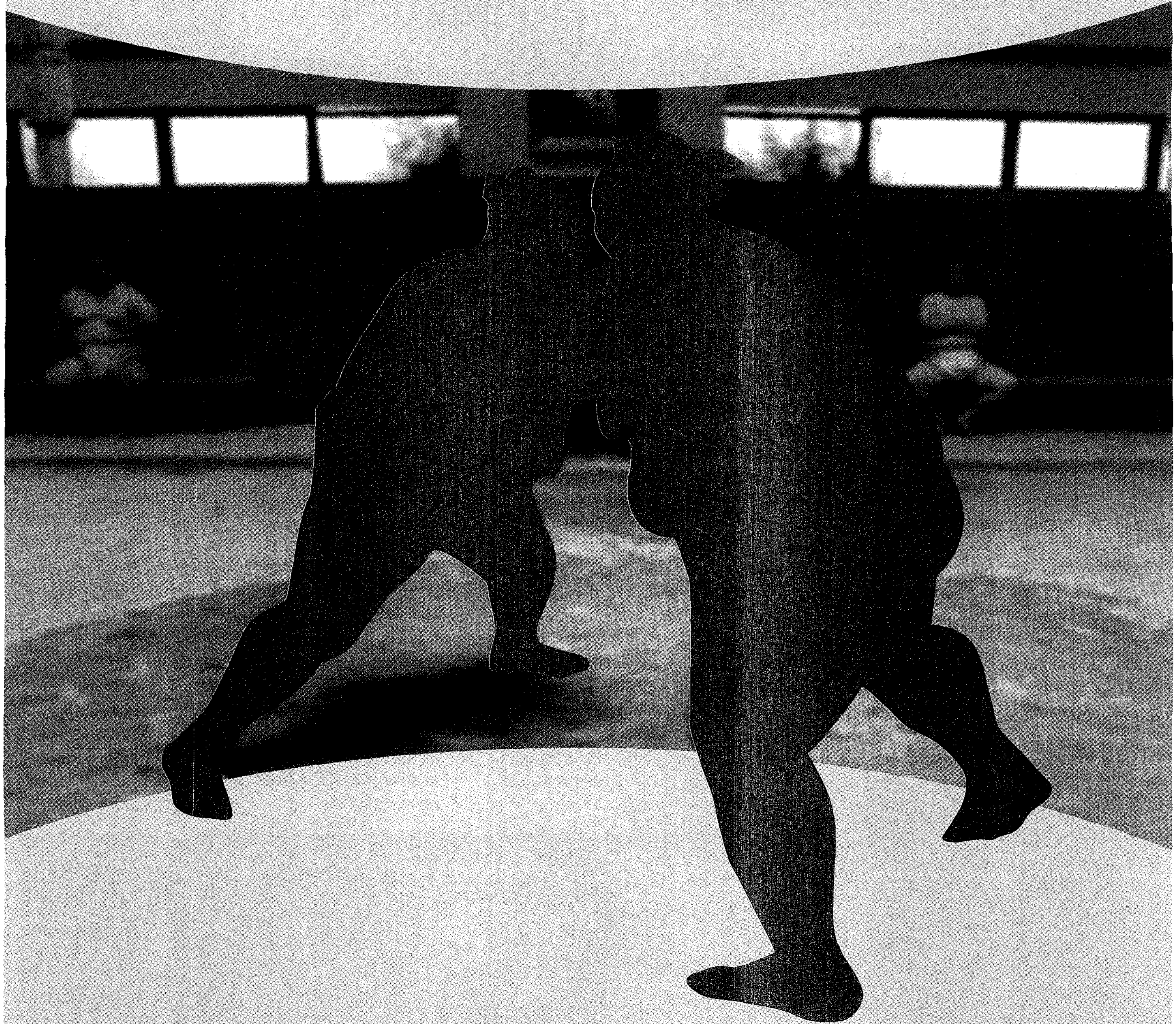
Billy Bob Thornton
September 25 Releases *Private Radio* (Lost Highway).

Ryan Adams
September 25 Releases *Gold* (Lost Highway).

DMX
September 25 Releases *The Great Depression* (Def Jam).

Lifehouse
September 25 At Irving Plaza.

bumpin'



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Critic's Eye: Ethan Brown

All Hail the King

Say what you want about Michael—he'll always be a thriller.

Even by the standards of a man who hosts children's sleepovers at a ranch called Neverland, it might be considered inadvisable to stage a comeback at a tribute show where ticket prices run to $2,500 apiece (Madison Square Garden, September 7 and 10). But though Michael Jackson may never be the King of Spin, let's not forget why he'll always be the King of Pop: "Rock With You" and "Don't Stop 'til You Get Enough" are two of the greatest pop songs ever; *Thriller* changed your life (don't deny it); "ABC" was exciting enough for iconic D.J. Larry Levan to play it three times in a row at The World (he lost his job); "I Want You Back" was sampled in hits by Lil' Romeo and Jay-Z this summer; even dub-reggae master Lee "Scratch" Perry worships the ground that he moonwalks on. In typically unpredictable Jackson fashion, the tribute lineup is an incomprehensible mix of jazzmen (Clark Terry) and pop divas (Whitney Houston). His upcoming album, *Invincible* (Epic, October 30), has been tinkered with by everyone from Teddy Riley to the Swizz Beatz, and a WKTU leak of "You Rock My World" scored an enthusiastic reaction. These days, Jackson's lack of shrewdness is wonderfully refreshing. The arbiters of style can have Madonna. For the rest of us, there's Michael.

Q+A Q-Tip

Kamaal the Abstract (Arista), October 23

Tell me about the new album's title. Does it signify a return to the Tribe Called Quest days when you called yourself the Abstract?
No, Kamaal is my real name. And the Abstract, as you said, was always there. I just wanted the album to represent me, and that's who I am. To be honest, I don't really like Q-Tip. I want people to call me Kamaal.

The album's sound is a pretty radical change, too, with rock elements and some soul that evokes Roy Ayers.
Yeah, the influences are very diverse: the Beatles, Stevie Wonder, Chaka Khan, David Bowie. There's less real songs, but at the same time there are a lot of solos—and singing, too.

You're a regular at underground house-music parties now, right?
Yep, that's true. A party called "Hamsa" is my favorite. I sort of stumbled on it, and I love the music—it's so dope.

Do you feel like Afrika Bambaataa, who talks about the true spirit of hip-hop migrating to dance music?
No, I don't feel like that at all. I feel like the spirit of the music in hip-hop hasn't gone anywhere; it's just been diluted. I'm frustrated with the accommodations artists make to get on the radio or MTV or to be seen as ultrahip.

Some think you made those sorts of accommodations on your last album.
My last record was a real black record, a ghetto record. What I wanted to say is, "Here's a side of me that you haven't seen." I wanted to talk to a different audience, to people who haven't related to me before. Those risks are important to an artist.

BUZZBOX

Kim Gordon "Merzbow has had a lot of good song titles. But *Dharma* is supposed to have a song called "Piano Space for Marima Kitty," his best yet. Even if this is a metal album, as I've been 'warned,' that's the song I'll be listening for."

OCTOBER

David Byrne
September 25 At the Apollo Theatre.

Wilco
September 27–28 At Town Hall. (September 27 is sold out.)

Sparklehorse
September 28 At Warsaw

Billy Joel
October 2 Releases *Fantasies and Delusions* (Columbia).

Susan Lucci
October 2–13 At Feinstein's at the Regency.

Travis
October 3 At Radio City Music Hall.

Nick Cave and the Bad Seeds
October 4–5 At the Beacon Theatre.

Björk
October 4–5 At Radio City Music Hall. (Both shows are sold out.) ➤

Joe Strummer
October 9 At Irving Plaza.

Neil Diamond
October 11–12 At Madison Square Garden.

The Neville Brothers
October 15–16 At B.B. King's Blues Club and Grill.

Charlie Haden
October 16–21 At the Iridium.

Ann Hampton Calloway
October 16–November 3 At Feinstein's at the Regency.

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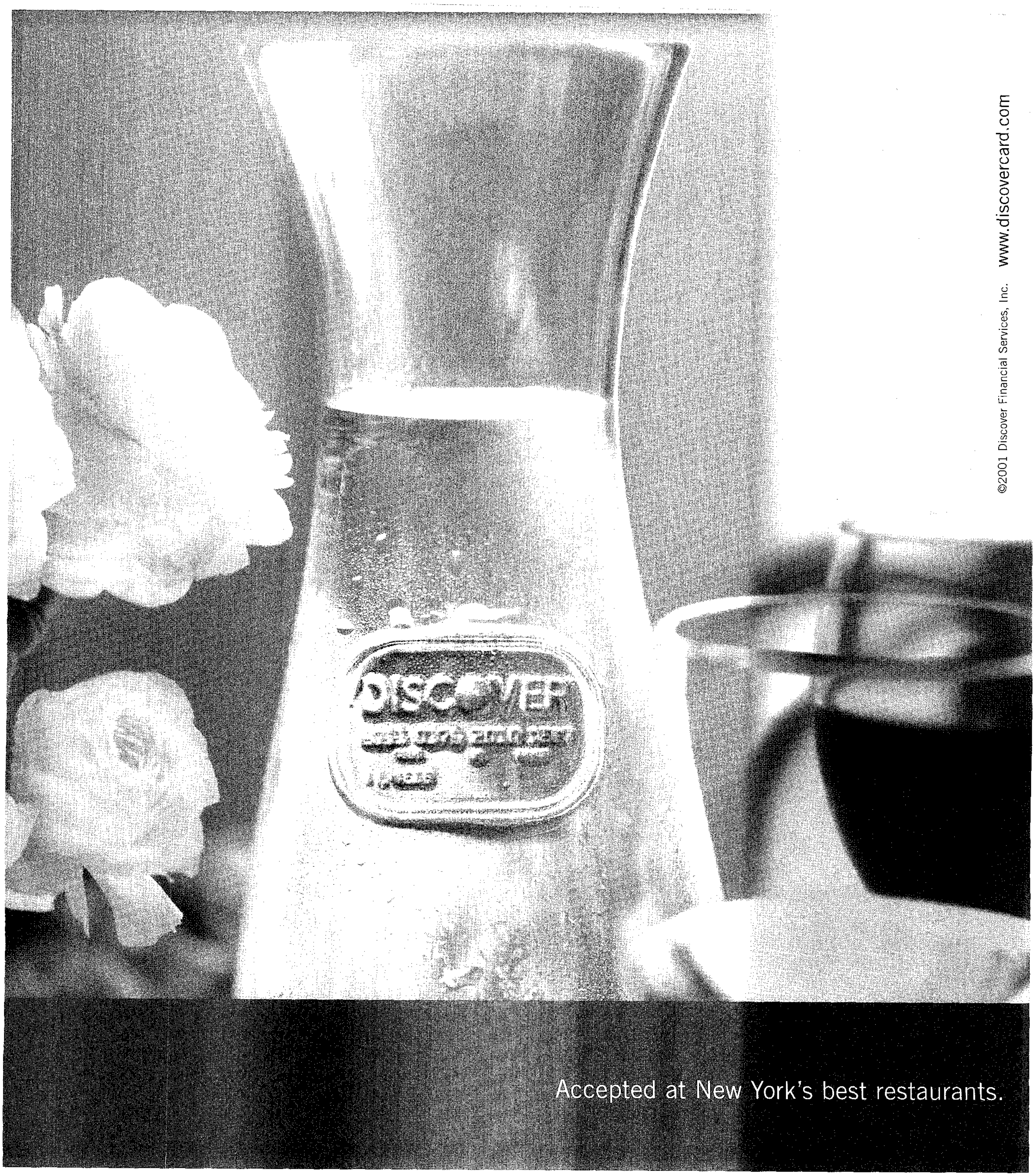

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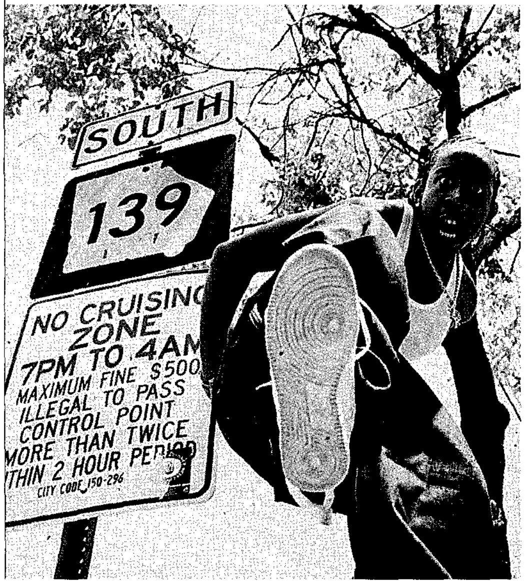
Critic's Eye: Ethan Brown

Ludacris

Word of Mouf
(Def Jam), November 1

Aside from throwaway goofs like Skee-Lo, hip-hop hasn't had much of a sense of humor since left-fielders like De La Soul and A Tribe Called Quest sent up the genre's narrow-minded gangsta mentality in the late eighties. Which might be why Atlanta-based rapper Ludacris took last year's grim hip-hop scene by storm with his Def Jam South debut, *Back for the First Time*. It featured oddball fantasies—like making love to a woman on the 50-yard line of the Georgia Dome—and a funhouse-style production that eschewed the usual sampling sources for sound effects like cars peeling off into oblivion. "When my album came out," Ludacris says, "it seemed like no one wanted to be fun or crazy anymore." Hip-hoppers may still have their sights humorlessly trained on the high life, but that hasn't stopped Ludacris: He spent the summer busily completing tracks with producers like Timbaland and Swizz Beatz for his upcoming album. "It's called *Word of Mouf*," Ludacris boasts, " 'cause it's so good that it could sell on word of mouth alone."



Tori Amos

Strange Little Girls
(Atlantic Records)
September 18

The concept Amos takes twelve songs by men—from the Beatles' "Happiness is a Warm Gun" to Eminem's "97 Bonnie and Clyde"—and, without changing a word, reinvents them from a woman's point of view.

Can she top the Elton John–Eminem duet? Hard to say, but Amos rasps the rapper's lyrics—from the point of view of a man who murders his wife—as she imagines the dying wife, who "must have heard these words, locked in the trunk."

Cover charge The Eminem cover will snatch the sound bites, but the album is actually much more subtle. For instance, Amos lovingly covers Tom Waits's elegiac ballad "Time" and Depeche Mode's "Enjoy the Silence." She describes the two songs as "places of wonderment and compassion."

But she's no man-hater "I've had some of my best shopping trips with men," she says. "I hate it when people develop bad associations with my songs—like if they can't get it up. Because I'm with you man! I want you to do it! I'd be there with a hand-pump cheering you on if I could!"

Jason Moran

Black Stars
(Blue Note), September 11

Something old, something new: While so many jazz releases seem suffocated by history, *Black Stars*, from 26-year-old wunderkind pianist Jason Moran and 77-year-old multi-reedist squealer Sam Rivers, combines the historical and the cutting edge.

Not your father's bebop: You didn't hear anything like *Black Stars* in Ken Burns's PBS documentary. "In the forties, Charlie Parker was inventing new language for jazz on the spot," says Moran. "Today, you're handed the language in a conservatory, and most people don't know how to apply it and make it interesting."

Giant steps Moran transforms Duke Ellington's "Kinda Dukish" into loose funk and Björk's "Joga" into a vehicle for jazz-trio interplay. On "Earth Song," he juxtaposes hypnotic, electronica-like grooves with loose swing, digging into the lowest reaches of the piano, only to leap up when you least expect it.

Leonard Cohen
October 16 Releases *10 New Songs* (Columbia).

Angie Stone
October 16 Releases *Mahogany Soul* (J Records).

"Miles Davis' and John Coltrane's 75th Birthday Celebration"
October 19 At the New Jersey Performing Arts Center. With Herbie Hancock, Michael Brecker, and Roy Hargrove.

Busta Rhymes
October 23 Releases *Genesis* (J Records).

Bush
October 23 Releases *Golden State* (Atlantic).

John Mellencamp
October 24 Releases *Cuttin Heads* (Columbia).

Eddie Palmieri
October 28 At the New Jersey Performing Arts Center.

Lenny Kravitz
October 30 Releases *Lenny* (Virgin).

Smashing Pumpkins
October 30 Release *Greatest Hits* (Virgin).

NOVEMBER

Faith Evans
November 6 Releases *Faithfully* (Arista)

Kid Rock
November 6 Releases an as yet untitled album on Atlantic. ➔

Britney Spears
November 6 Releases an as yet untitled album on Jive.

Photographs: left to right from top, Thomas Schenk; Jonathan Mannion; Michael Wong; Hulton-Deutsch Collection/CORBIS.

Spiritualized

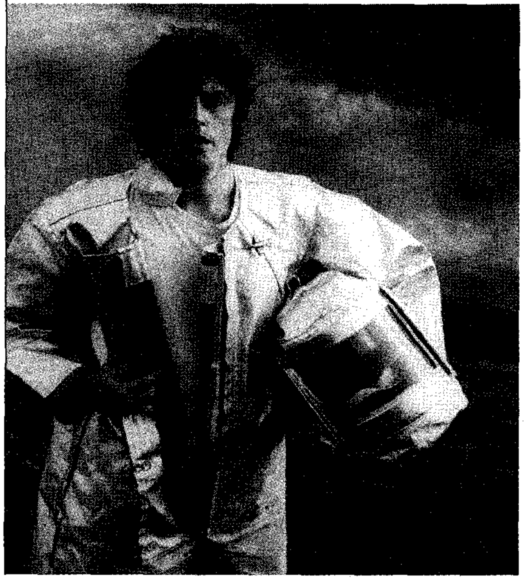
Let It Come Down
(Spaceman/Arista), September 25

High times Jason "Spaceman" Pierce first gained notoriety with Spaceman 3, a cult band whose credo is best summed up by the title of its 1986 debut, *Taking Drugs to Make Music to Take Drugs To.* When Spaceman 3 split in 1990, Pierce began concentrating on Spiritualized. The group's albums have been sporadic (only four since '92), so each is considered a legitimate event.

Out of orbit It took him so long (for whatever reason) to release a follow-up to 1997's *Ladies and Gentlemen We Are Floating in Space* that rumors started circulating the new album would be titled *Don't Just Do Something, Sit There.*

Ready for liftoff In fact, it's called *Let It Come Down*, and it's worth the wait: With the help of more than 100 musicians, gospel singers, and over a year at the mixing desk, Spiritualized has made its most accessible, song-oriented work to date (and you can actually hear Pierce's unfettered vocals for the first time ever—a nod, if you will, to his newfound artistic direction).

Deep space Not to worry—the musicianship may be more refined, but Pierce's philosophy remains intact. Featured lyric: "If I was good, I could add years to my life / I would rather add some life to my years." Indeed.



Q+A Macy Gray

The Id (Epic), September 18

What have you been doing since you finished your album? Right now, nothing. I just finished a commercial for Code Red, which is cherry Mountain Dew. In the commercial, I play a street performer, which is cool. I've never been in a commercial before, but they begged me and begged me and I finally gave in 'cause they gave me a lot of money. [*Laughs.*]

Who were some of your icons growing up in Canton, Ohio? Sly Stone, Bob Marley, Run-D.M.C., and the Beastie Boys. Oh, and Billie Holiday, too.

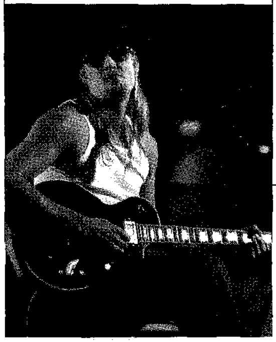
I take it there weren't a lot of Macy Grays in Canton. Nah. But did you know that Marilyn Manson is from Canton? He grew up right around the corner from me, but I didn't know him. Oh, and the O'Jays are from Canton, too! [*Laughs.*]

The new album seems a lot more eccentric than your debut. This album is definitely more eccentric. I wasn't afraid to be myself, and it affected everything—the lyrics, the sound, even the energy. It's just, like, crazy on every level.

So I take it that's why you called the album The Id. Yeah—it's real Freudian. It's all about satisfaction. It's very instant lyrically; it's all about mental reflexes. It's sorta like when your brain is upside down. [*Suddenly breaks into Usher's "U Remind Me."*] "U remind me of a girl that I once knew."

I see that you've tapped into Usher's id too. Oh, hell yeah. I've been singing that song all day and makin' up lyrics to the parts that I don't like.

Cesaria Evora
November 9
At the Beacon Theatre.



Jazz at Lincoln Center presents "The Spirit of Tito Puente"
November 12
At Avery Fisher Hall. With Wynton Marsalis, Cesaria Evora, and the Tito Puente Orchestra.

Shelby Lynne
November 13 Releases *Love, Shelby* (Island).

Jewel
November 13
Releases *This Way* (Atlantic).

Ben Harper
November 20 ➤
Releases *Pleasure and Pain* (Virgin).

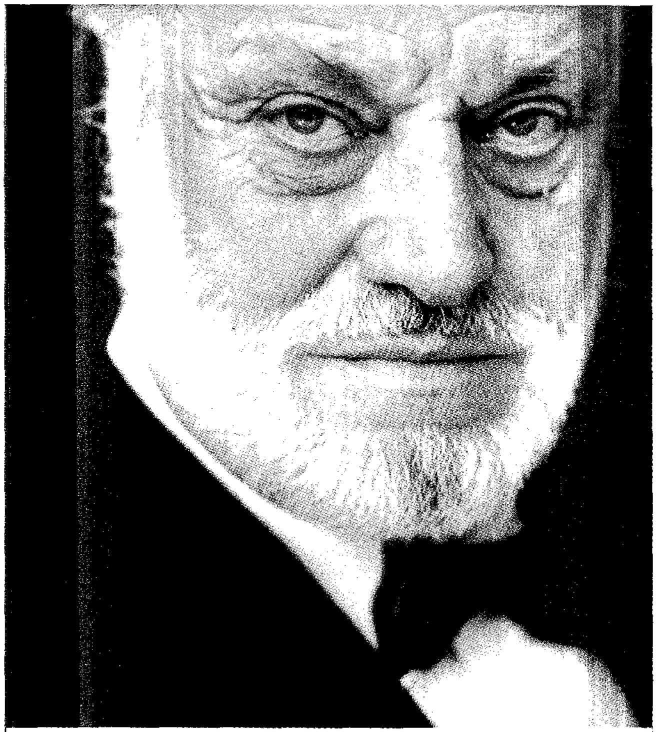
"Buena Vista Social Club" presents Orquesta

Ibrahim Ferrer
November 24
At the Beacon Theatre.

McCoy Tyner Trio
November 27–December 2
At the Iridium.

Michael Feinstein
November 27–December 3
At Feinstein's at the Regency.

"Jammin' on the Hammond: An Organ Summit"
November 29 and December 1
At Alice Tully Hall. With Dr. Lonnie Smith, Jimmy McGriff, Rhoda Scott, and Joey DeFrancesco.



Q+A Kurt Masur

New York Philharmonic
Starting September 20

This is your last season as music director of the Philharmonic. What will be the highlights?
Starting with the first evening, the gala concert will be with Anne-Sophie Mutter doing the Beethoven Violin Concerto; we haven't done this piece for a long while, and I waited for her so that we can do it together. I wanted to repeat Somei Satoh's *Kisetsu*, which we first performed two years ago, because you must have an understanding audience and an understanding orchestra for that. This was one of the very rare successes of contemporary music we had. It's music which speaks in a kind of silence.

When you plan a final season like this, what do you take into consideration?
We will be kind of retrospective, so that the audiences are reminded of some of the outstanding pieces and outstanding performances, and maybe even will be able to compare how we have played the piece ten years ago and how we do it now.

What are the big issues the Philharmonic will have to deal with after you've gone?
Number one will be that the orchestra keeps its spirit, because this is the only way we can say we are needed in this society. We have to play so that people cannot forget easily what they have heard. In these times we are playing against the danger of being eliminated, against the marketing people who think classical music is not necessary, or is only for a small part of society.

Is conducting in New York different from other cities?
In New York, I've felt that a lot of people feel lonely. They try to make a connection, try to talk to you, even when they have nothing to say. We give them a kind of feeling for two hours during every concert that they are at home. At home with the music, at home with their own soul.

What advice do you have for your successor, Lorin Maazel?
Lorin is wise, as wise and nearly as *old* as I am. The only advice I can give him is that if he loves the orchestra as I did, the orchestra will love him back. If a conductor is not hindering them, then this orchestra plays like no other orchestra in the world.

Yo-Yo Ma

Carnegie Hall; October 18

The odd couple Yo-Yo Ma, the silky-sounding cellist even rock fans have heard of, teams with Elliott Carter, the often-atonal composer only twentieth-century-classical fans have heard of.

Whose crazy idea was this? Chicago Symphony director Daniel Barenboim called Carter, who said he'd like to write a cello concerto. Barenboim then called Ma to see if he'd play it. Simple as that. "It's a piece that actually puts Mr. Yo-Yo Ma through quite a lot," says Carter, still writing music at 92. "It's not like an ordinary concerto. The orchestra only comes in with exclamations here and there. Mostly it plays little light things against the cello."

Risk factor Will Ma fans follow him into the land of "metric mutations"? Carter's concerto could be a tough sell for the easy-listening crowd.

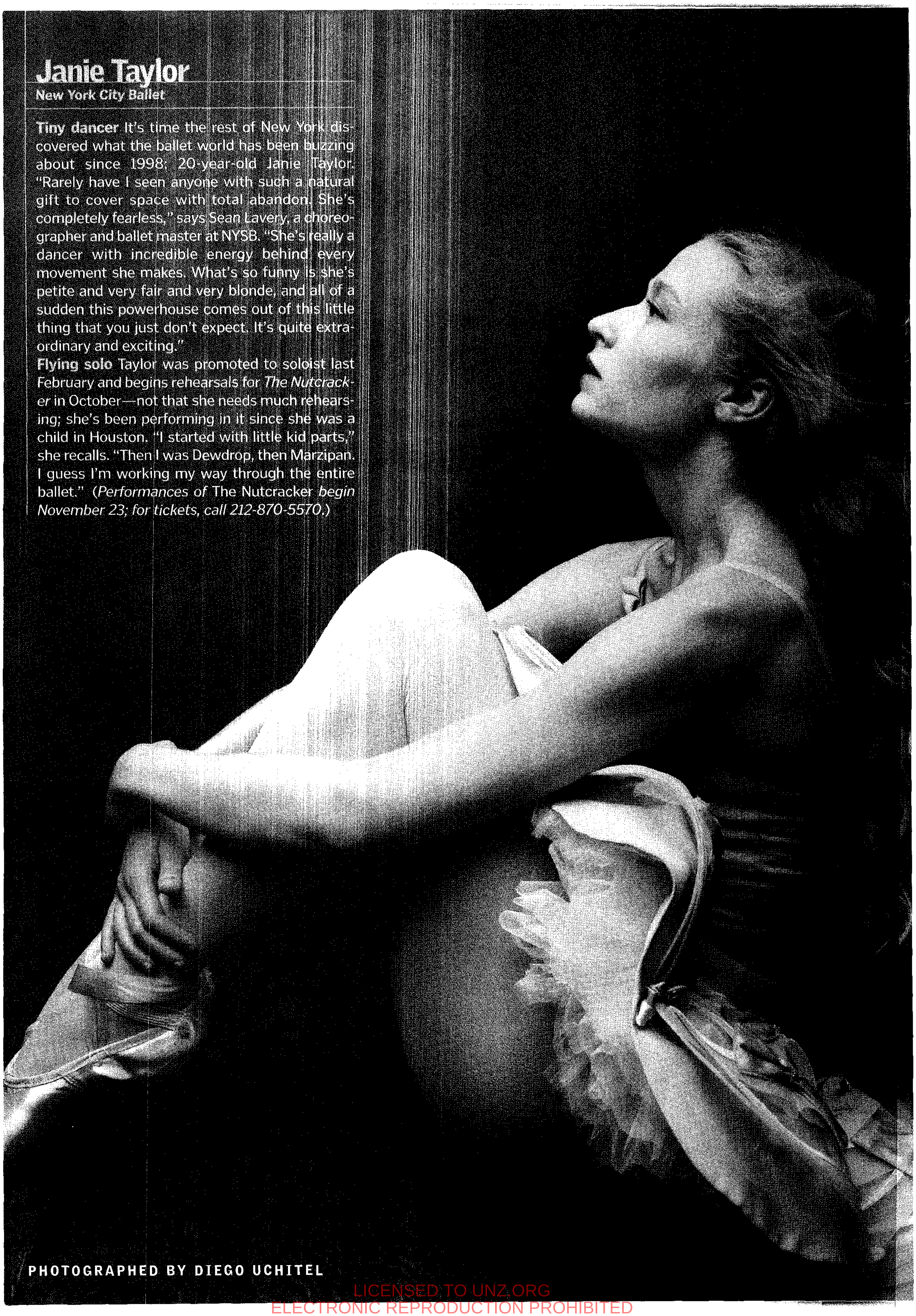
Photographs: top, Frans Jansen/Hollandse Hoogte; bottom, Chris Lee.

Janie Taylor

New York City Ballet

Tiny dancer It's time the rest of New York discovered what the ballet world has been buzzing about since 1998: 20-year-old Janie Taylor. "Rarely have I seen anyone with such a natural gift to cover space with total abandon. She's completely fearless," says Sean Lavery, a choreographer and ballet master at NYSB. "She's really a dancer with incredible energy behind every movement she makes. What's so funny is she's petite and very fair and very blonde, and all of a sudden this powerhouse comes out of this little thing that you just don't expect. It's quite extraordinary and exciting."

Flying solo Taylor was promoted to soloist last February and begins rehearsals for *The Nutcracker* in October—not that she needs much rehearsing; she's been performing in it since she was a child in Houston. "I started with little kid parts," she recalls. "Then I was Dewdrop, then Marzipan. I guess I'm working my way through the entire ballet." (*Performances of* The Nutcracker *begin November 23; for tickets, call 212-870-5570.*)



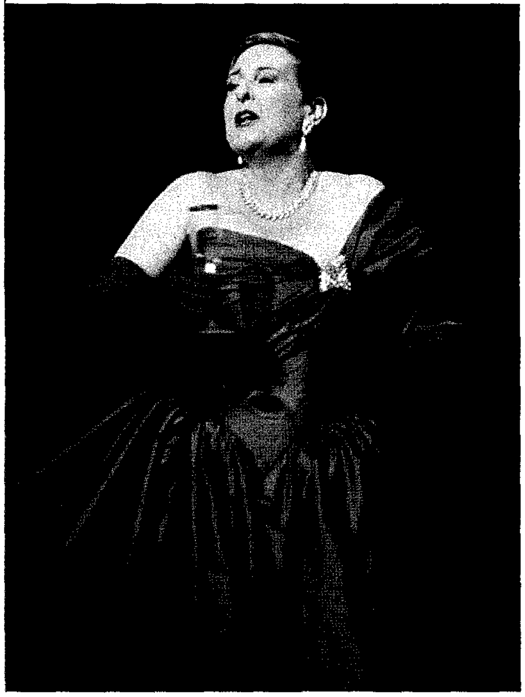
PHOTOGRAPHED BY DIEGO UCHITEL

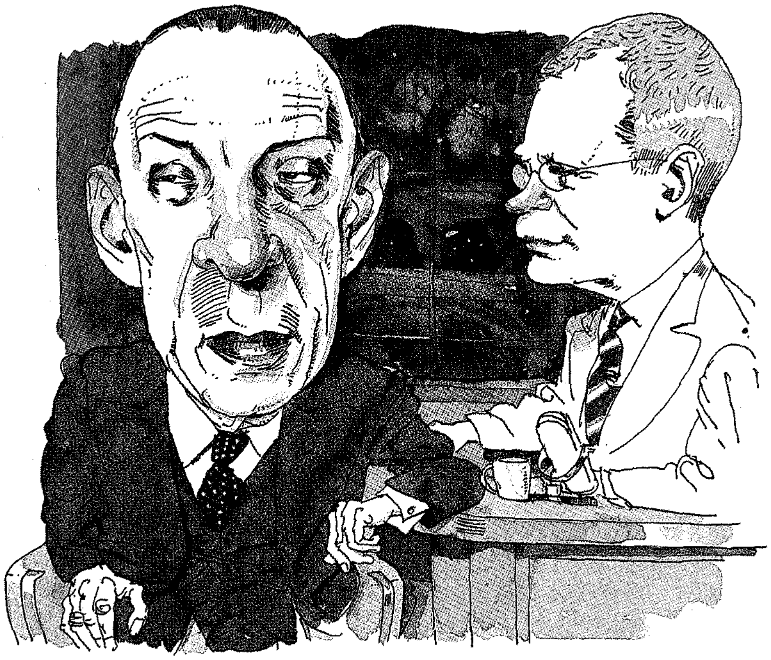
Lilith

New York City Opera
Premieres November 11

All about Eve The original love triangle. Before Adam sacrificed a rib to Eve, he was married to Lilith, who's usually portrayed as a vengeful, baby-stealing demon. But this new opera, composed by Deborah Dratell, an Orthodox Jew, tinkers with the Cabala, and imagines what might have happened if Eve and Lilith met. NYCO favorite Lauren Flanigan (pictured) sings Eve opposite debuting mezzo Beth Clayton as Lilith.

Double trouble "It starts out when Eve arrives at the grave of Adam, and in a way the whole opera is that moment," says director Anne Bogart, better known for her work in experimental theater. The mourners "push Eve towards the realization of the story of Lilith. You can look at it in a very Freudian way in terms of it being about one woman accepting the wild and sexual side of herself."





Critic's Eye: Peter G. Davis

Rachmaninoff Rocks!

For some strange reason, the émigré composer is everywhere this season.

Why this sudden deluge of Rachmaninoff? It's not an anniversary year. His music, always popular with audiences, would hardly seem to need a boost. The general consensus on this gloomy, Russian-born, American-adopted composer-pianist hasn't changed much since his death 58 years ago in Beverly Hills: Superior music critics still scorn him, scholars still neglect him, and the concert-going public still adores him. No matter. For whatever reason, Lincoln Center is about to stage a three-part, thirteen-event **Rachmaninoff Revisited** celebration between now and November, followed closely by Carnegie Hall's own **Focus on: Rachmaninoff** series in October. Well, perhaps the status quo does need some re-examining. According to Jane S. Moss, Lincoln Center's vice president for programming, "Rachmaninoff Revisited" is a logical successor to the Center's previous retrospectives devoted to Sibelius and Elgar, also important composers whose musical ideals lay outside mainstream modernist trends of the last century. Then, too, how much Rachmaninoff do we really hear? Pianists regularly program his concertos and solo compositions, and the three symphonies turn up with some frequency, but his choral works, operas, chamber music, and songs are comparatively unknown. That situation needs to be addressed, as well as who the man really was, an exile who turned his back on two mighty twentieth-century revolutions, one political and the other musical. Academic snobs have never forgiven him for either betrayal, but sometimes you wonder if they have the slightest idea of how his music really works. Perhaps after this total immersion, even they will find out.

SEPTEMBER

La Cuadra de Sevilla

City Center
The Spanish dance company's all-new version of *Carmen* starts September 12. (212-581-1212).

Aïda

Amato Opera
Its fifty-fourth season opens with Verdi's classic, September 15 (212-228-8200).

The Mikado

New York City Opera
New production directed by Jonathan Miller. Premieres September 15. 212-496-0600. ➤

Verdi Centennial

Metropolitan Opera
The Met season begins with an all-star tribute, featuring Plácido Domingo, Roberto Alagna, Neil Shicoff, and Deborah Voigt. September 24 (212-362-6000).

Quebec!

The Joyce Theater ➤
Two Québecois dance companies, Compagnie Marie Chouinard and O Vertigo Danse, start September 25 (212-242-0800).

The Pearl Lang Dance Theater

Hunter College
Lang's 80th birthday celebration features a new work based on *Hamlet*, starting September 28 at the Kaye Playhouse (212-772-4448).

Masters of Indian Music

Town Hall
Ravi Shankar, Zakir Hussain, and Vikku Vinayakram, September 29 (212-840-2824).

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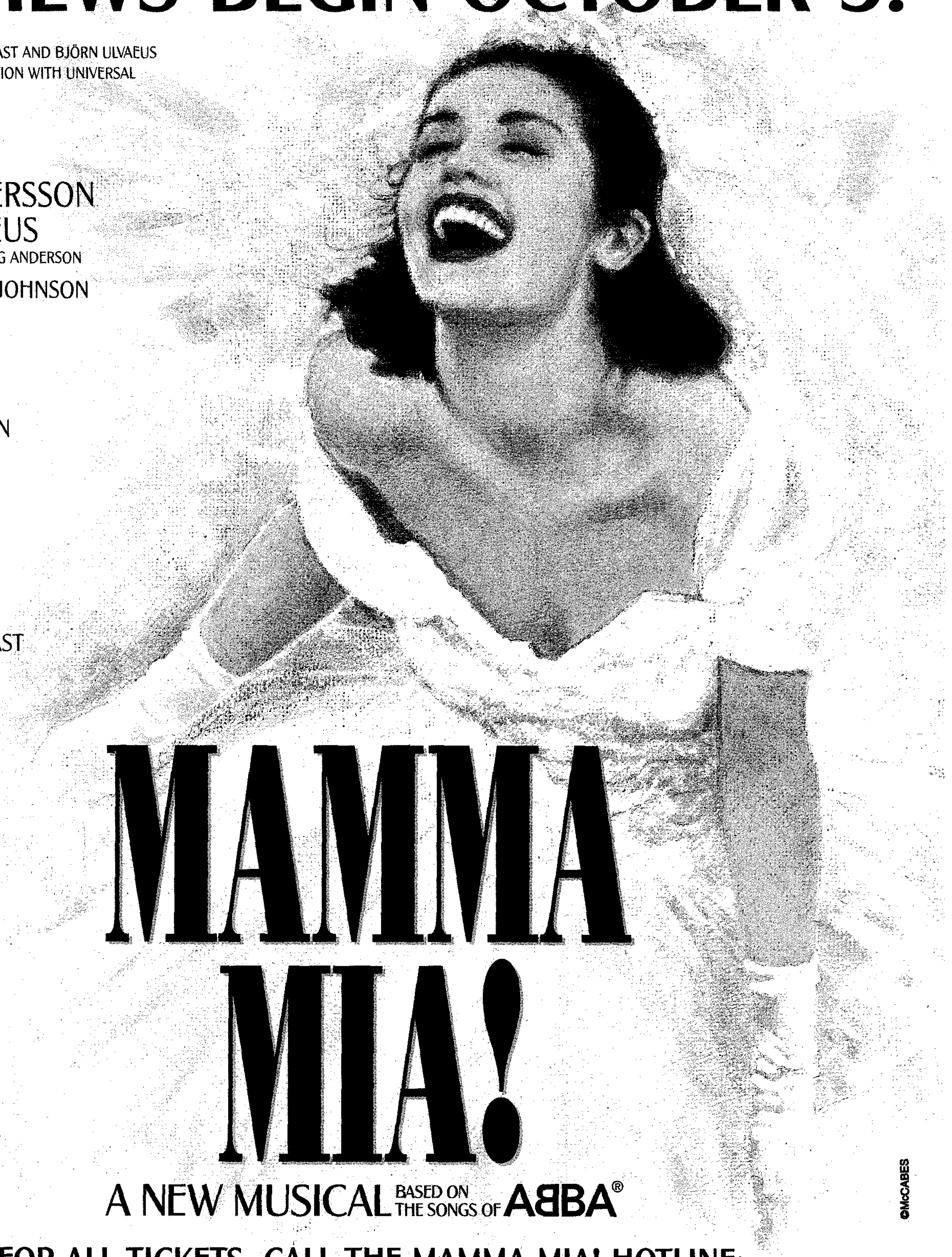
Photographs: left to right from top, Carol Rosegg; Bill Rafferty.



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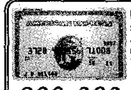

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Martha Argerich

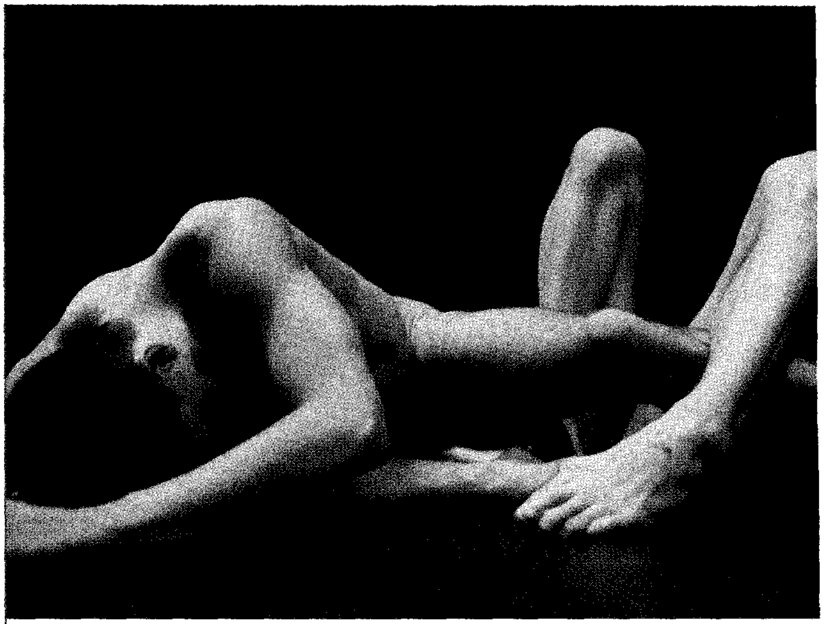
Carnegie Hall; from October 23

Worth waiting for Martha Argerich, known for diva-ish last-minute cancellations (even of what was to be her New York Philharmonic debut, back in 1968), is finally making herself comfortable onstage. If she shows up, it should be great.

Group effort The 60-year-old Argentine pianist, who's been scared of performing solo since her days as a child prodigy, has put together this seven-concert "Perspectives" series, teaming up with old friends like pianist Nelson Freire and cellist Mischa Maisky, plus the *très aimable* Orchestre Symphonique de Montréal.

Behind the classical music The combination of no-shows and scintillating comebacks has given Grammy-winning Argerich a pop-style cult of personality (yes, the Van Morrison comparison has been made) augmented by a triumph-over-tragedy bio. Argerich has been treated for melanoma, which spread to her lungs and lymph nodes but is now in remission.

But did you *like* it? The *Times* critic described her last appearance in New York as "willful, wildly individualistic, and incomparably exciting."



John Jasperse Company

BAM; starts November 14

Air apparent John Jasperse's previous appearance at BAM was in a supporting role: choreographing last spring's *See Through Knot* for Mikhail Baryshnikov's White Oak Dance Project. But his friends in high places have finally gotten the young gun a headlining gig, with his new project, called *Giant Empty*, at the Next Wave Festival. (Along with Misha's imprimatur, he's got the support of philosopher-cum-choreographer William Forsythe, whose Ballett Frankfurt is co-producing *Giant Empty*.)

Guess you have to be there A leotarded intellectual, Jasperse is tight-lipped about the content of his four-man dance. Though he test-drove the work in Frankfurt, everything, including the set, is subject to change. He'll only say, with maddening opacity, that it is about how space gains character not only from its container but from what it contains.

Zip it Earlier Jasperse works include *Excessories*, a reverse striptease in which the choreographer, son of a former nun, zips himself balletically into a second skin.

BUZZ BOX

Mark Morris Here's a good idea. Go see *Music & Dance of Bali* by Sanggar Banda Swarna at Town Hall and then go to ABT for my ballet, *Gong*. Contrast and compare.

OCTOBER

Next Wave Festival

BAM
Highlights include an all-Australian mini-festival, *Next Wave Down Under*; Fred Ho's martial-arts ballet-musical, *Once Upon a Time in Chinese America*, and *POEtry*, composed by Lou Reed and directed by Robert Wilson; Starting October 2 (718-636-4100).

La Bohème

Dicapo Opera Theatre
The Puccini favorite kicks off the new season, starting October 2 (212-288-9438).

Berlin Philharmonic

Carnegie Hall
Claudio Abbado conducts his last season as Berlin Philharmonic's artistic director, starting October 3 (212-247-7800).

Music & Dance of Bali

Town Hall Masked dances, carnival costumes, and a gamelan orchestra. October 7 (212-840-2824).

Australian Dance Theatre

The Joyce Theater
N.Y. premiere of *Birdbrain*, a 21st-century take on *Swan Lake*, starting October 9 (212-242-0800).

National Symphony

Carnegie Hall
Leonard Slatkin leads two concerts featuring percussionist Evelyn Glennie, October 12 and 13 (212-247-7800).

No Easy Walk to Freedom

Riverside Church
New York premiere of Chandler Carter's chamber opera based on the life of

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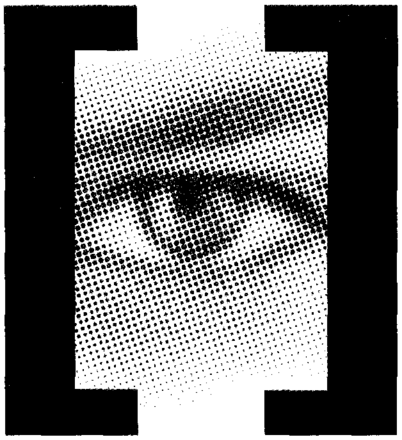
Photographs: left to right from top; Maria Anguera de Sojo; Steve J. Sherman; Rainer Fehringer; Alex Makayev.



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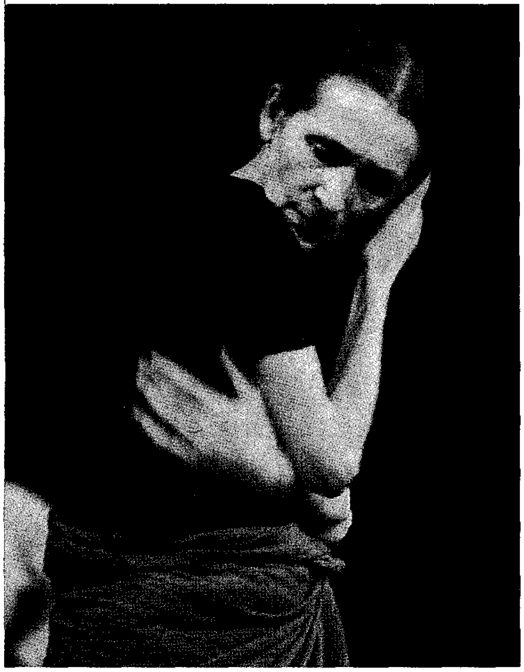
Pina Bausch

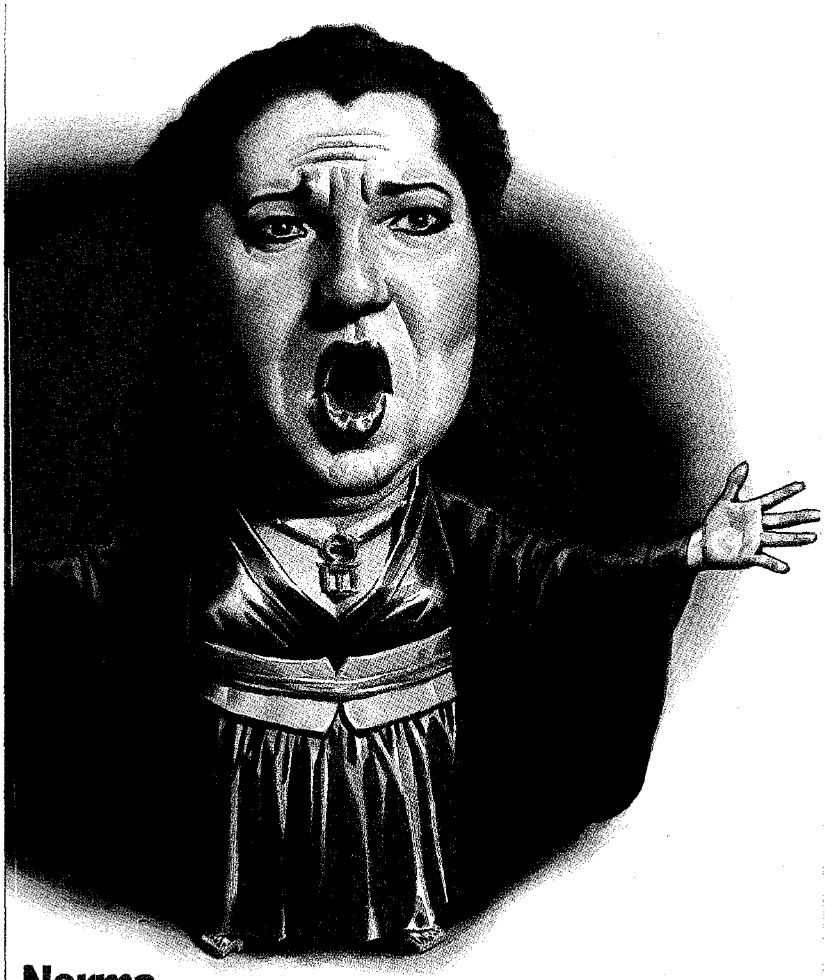
BAM; November 6

Drama queen You may remember the mountain of red roses, the stage covered with peaty black dirt, the giant fish: Yes, Pina is back. The 61-year-old choreographer returns to BAM for the eighth time with *Masurca Fogo*, a new work created in Lisbon in celebration of her Tanztheater Wuppertal's 25th anniversary.

Slip and slide The new piece is more dance than theater—unusual for Bausch. But she hasn't mellowed. "I think it's just as biting," says Harvey Lichtenstein, the executive director of BAM from 1967 to 1999, who first spotted Bausch at a theater festival in Cologne and brought her to Brooklyn in 1984. He says the new work has a "larger scope" than anything she's done before. Dancers cavort on a Chutes and Ladders set of water slides and stairs to a soundtrack that includes samba, fado, k. d. lang, and Duke Ellington.

Why we love her Because she's gone from avant garde to old guard and hasn't lost her edge.





Norma

Metropolitan Opera; premieres October 11

She's ba-aack It's been nearly two decades since Met audiences last saw *Norma*, Bellini's notoriously tricky 1831 bel canto masterpiece. Opera buffs who've been lamenting the trend toward divas who look more like J.Lo than Joan Sutherland can breathe a deep, diaphragmatic sigh of relief. The title role will be played not by a fly girl but by the more-than-zaftig soprano Jane Eaglen. For added historical thrill, Copley's new production opens just before the bicentennial of Bellini's birth.

Iron maidens Only twelve Met singers have ever attempted Norma. It was Maria Callas's Met debut in 1956, and Sutherland herself sang it in the seventies. Lilli Lehmann—who, like Eaglen, was known as a Wagnerian—was the first, in 1890. "It is easier to sing all three Brünnhildes," Lehmann often said, "than one Norma." We're eagerly awaiting the chance to see Eaglen use her fabled vocal power—critics say she's been reining it in lately. She'll *have* to sing out to be heard over leading Verdi mezzo Dolora Zajick, who will be playing Adalgisa and never holds anything back.

Nelson Mandela. October 12 (212-870-6784).

Boston Symphony

Carnegie Hall

◀Seiji Ozawa's farewell season. October 16 and 17 (212-247-7800).

Composer Portraits

Miller Theatre

Iannis Xenakis, followed by complete piano music of Schoenberg and the music of John Zorn, starting October 19 (212-854-7799).

Parsons Dance Company

The Joyce Theater

David Parsons presents two new works, starting October 16 (212-242-0800).

Emerson String Quartet

John Jay College Theater

A return performance of the Theatre de Complicite's *The Noise of Time*, a staging of Shostakovich's string quartets, starts October 18 (212-721-6500).

Chamber Music Society of Lincoln Center

Alice Tully Hall

◀Haydn/Schoenberg Festival, starting October 26. Bassist Edgar Meyer and banjo player Béla Fleck, October 31 (212-875-5788).

Memet

Metropolitan Museum

U.S. premiere of Giovanni Battista Sammartini's opera. October 27 (212-570-3949).

Bang on a Can

BAM

▼Twelve ensembles perform eight hours of new music. October 28 (718-636-4100).

Photographs: left to right from top, Wolfgang Kunz/Bilderberg/AURORA; Bettman/CORBIS; Peter Serling.

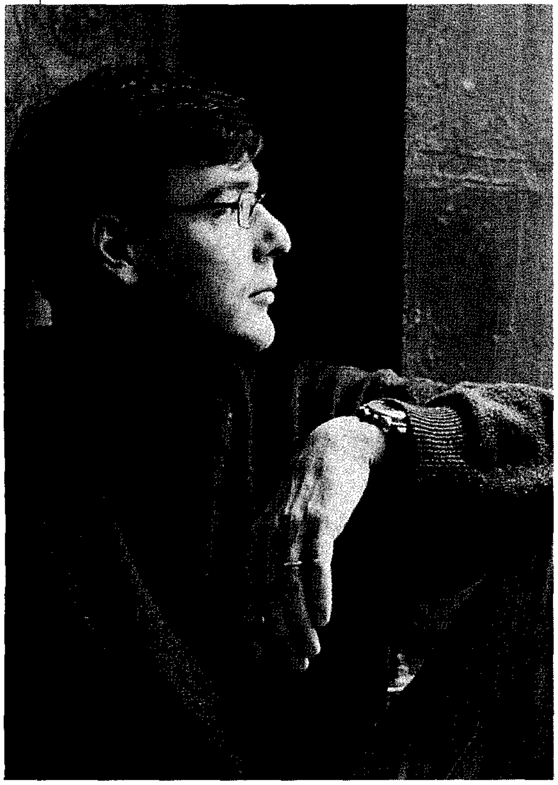
Andreas Scholl

Carnegie Hall; November 16

So what is a countertenor, exactly? "A countertenor is a man who sings in the alto range," says Andreas Scholl—and he must say it often, since he's one of the best-known countertenors out there. Thankfully, there's been a resurgence of interest in music written for countertenors, though up until the sixties, they were considered little more than a bizarre relic from the Baroque era.

Nothing but high notes As the Baroque revival continues apace—there's even a CD called *The 3 Countertenors*, featuring Scholl—the 33-year-old German's reputation keeps growing, even if his range doesn't.

High anxiety? He'll make his Carnegie Hall debut singing a swoony bouquet of Renaissance and Baroque love songs. But Scholl's already sweating his next invitation: "I'm not so much thinking, *Great, I made it to Carnegie Hall*, but OK, *I better use the opportunity to be reinvited.*"



Critic's Eye: Tobi Tobias

Back to Basics

This fall, American Ballet Theater will try a more classic approach.

Having grazed rock-bottom with last season's newfangled megaproduction of *The Pied Piper*, **American Ballet Theater** has wisely turned to revivals of repertory classics. Its City Center season, October 23 to November 4, will feature one of George Balanchine's signature works, the 1947 Symphony in C, and the atmospheric "Dim Lustre," created in 1943 by Antony Tudor (pictured, in 1964), the single greatest resident choreographer in the company's history. "Dim Lustre" describes a brief, Proustian encounter of a man and a woman—potential lovers—in an Edwardian ballroom. As they waltz, the slightest sensory stimulation evokes memories of romances that haunt their past. The present proves to be no match for these heady recollections, and the two go their separate ways. Tudor's genius lay in translating into movement the psychological complexity of matters of the heart. Even postmodern girlfriends and boyfriends may find him relevant. Balanchine's Symphony in C, on the other hand, is a new venture for ABT. Created for the Paris Opera Ballet, it's been a staple in the New York City Ballet's repertory for half a century. It mirrors the four movements of its Bizet score with an opening that's as brisk as an autumn morning, a sublime Adagio section, a bubbling Allegro Vivace, and a grand finale in which phalanxes of dancers converge onstage, exuding equal parts dazzling precision and high-octane energy. Anyone who doesn't thrill to this ballet probably has no taste for classical dance.

NOVEMBER

New York Chamber Symphony

Alice Tully Hall

Twenty-fifth-season kickoff with a Hugh Aitken world premiere, starting November 3 (212-721-6500).

Orpheus Chamber Orchestra

92nd Street Y

With Los Angeles Guitar Quartet, in celebration of the centenary of Joaqin Rodrigo. November 10 and 14 (212-415-5500).

Ravi Shankar

Carnegie Hall

The legendary sitarist's farewell recital, with daughter and fellow-sitarist Anoushka. November 18 (212-247-7800).

Ballet Hispanico

The Joyce Theater

Season features a new dance by Ramón Oller, starts November 27 (212-242-0800). ➤

Alvin Ailey

City Center

Season includes a new ballet inspired by Florence Griffith Joyner, with original score by Wynton Marsalis, starting November 28 (212-581-1212).

Lyric Chamber Music Society

Kosciuszko Foundation

Haydn-Go-Seek, a program of rarely heard chamber works by Haydn. November 28 (212-279-4200).

Scrimshaw Violin

92nd Street Y

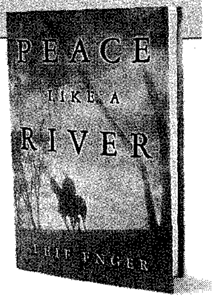
World premiere of Bruce Saylor's opera based on Jonathan Levi's short story about a rabbi's adventures in Nantucket. December 3 and 4 (212-415-5500).

Photographs: left to right from top, Martha Swope/TimePix; James McMillan; Bruce Laurance.

FALL PREVIEW BOOKS

Peace Like a River

By Leif Enger
Grove Atlantic; September

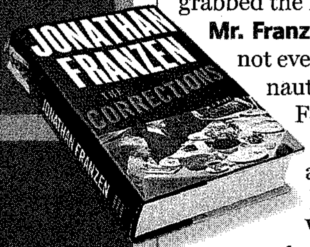


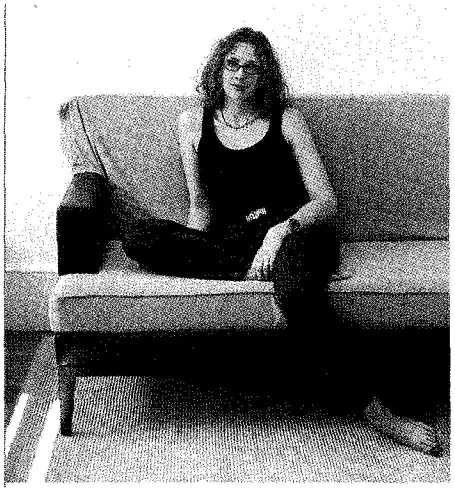
***Cold Mountain* fever** Has Grove Atlantic editor Elisabeth Schmitz—famous for discovering the best-selling *Cold Mountain*—done it again? She acquired Enger's manuscript while her boss, Morgan Entrekin, was in England. (She convinced him over the phone.)
Quit your day job The novel centers on a midwestern family's cross-country search for its oldest boy, who is accused of murder. Producer David Brown (*Jaws, Chocolat*) has optioned the film rights, and Enger will do a 34-stop book tour. "I'm usually the one making the phone calls," says the 40-year-old author, who just quit his job as a Minnesota public-radio reporter. "It's odd to be on the other side."
Don't jinx him Can *Peace* live up to *Cold Mountain* comparisons? "They have nothing in common," says Schmitz, "except exquisite writing."

The Corrections

By Jonathan Franzen
Farrar, Straus & Giroux; September

Batter up Nine years in the making, Franzen's hefty, 568-page family saga is this season's best shot at The Great American Novel. Jonathan Galassi, his editor, calls it "one of the very best we've published in my fifteen years at FSG."
This could be it Advance buzz is red-hot and early reviews are uniformly excellent. Literary-minded producer Scott Rudin has already grabbed the movie rights.
Mr. Franzen, meet Mr. Eggers The book's not even out yet and the publicity juggernaut is already starting to grate on us. FSG is limiting the 42-year-old author to a few carefully stage-managed media appearances . . . like he's Nicole Kidman or something. We pointed out to Galassi that few people have ever even heard of Franzen. "Don't you think this book will change that?" he said. If it doesn't, there's always Charlie Rose.





Q+A Rebecca Miller

Personal Velocity by Rebecca Miller
Grove Atlantic; September

You've painted, acted, directed, and now written fiction. Are you afraid you'll be labeled a dilettante?
If anybody really examined my life, they would see that it's been not fickle but a deepening examination of how to say what I want. I guess that's my defense.

Why did you start writing?
Independence. Filmmaking was wonderful, but it was difficult for me to get my material produced. I was seen as uncommercial. At a certain point, I just thought, *Why am I doing this?*

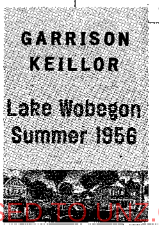
Your female characters often toil in the shadow of successful men. Your father is Arthur Miller, and your husband is Daniel Day-Lewis . . .
It's tricky—the minute you start to say, *Ah, yes, this is autobiographical,* it slips away. I reveal more of myself in the characters that least obviously resemble me.

So you're working on a movie again?
I was asked to do a trilogy based on *Personal Velocity.* I was in preproduction the minute I finished the book, which was great because I was still very much inside those characters.

SEPTEMBER

Marie Antoinette
Antonia Fraser
Big new revisionist bio of the French queen (Doubleday).

Lake Wobegon Summer 1956
Garrison Keillor
A Minnesota boyhood (Viking).

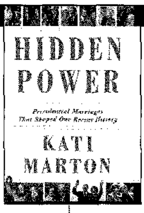


President Nixon
Richard Reeves
A follow-up to the author's best-selling *President Kennedy* (Simon & Schuster).

The Pickup
Nadine Gordimer
New fiction from the South African Nobelist (FSG).

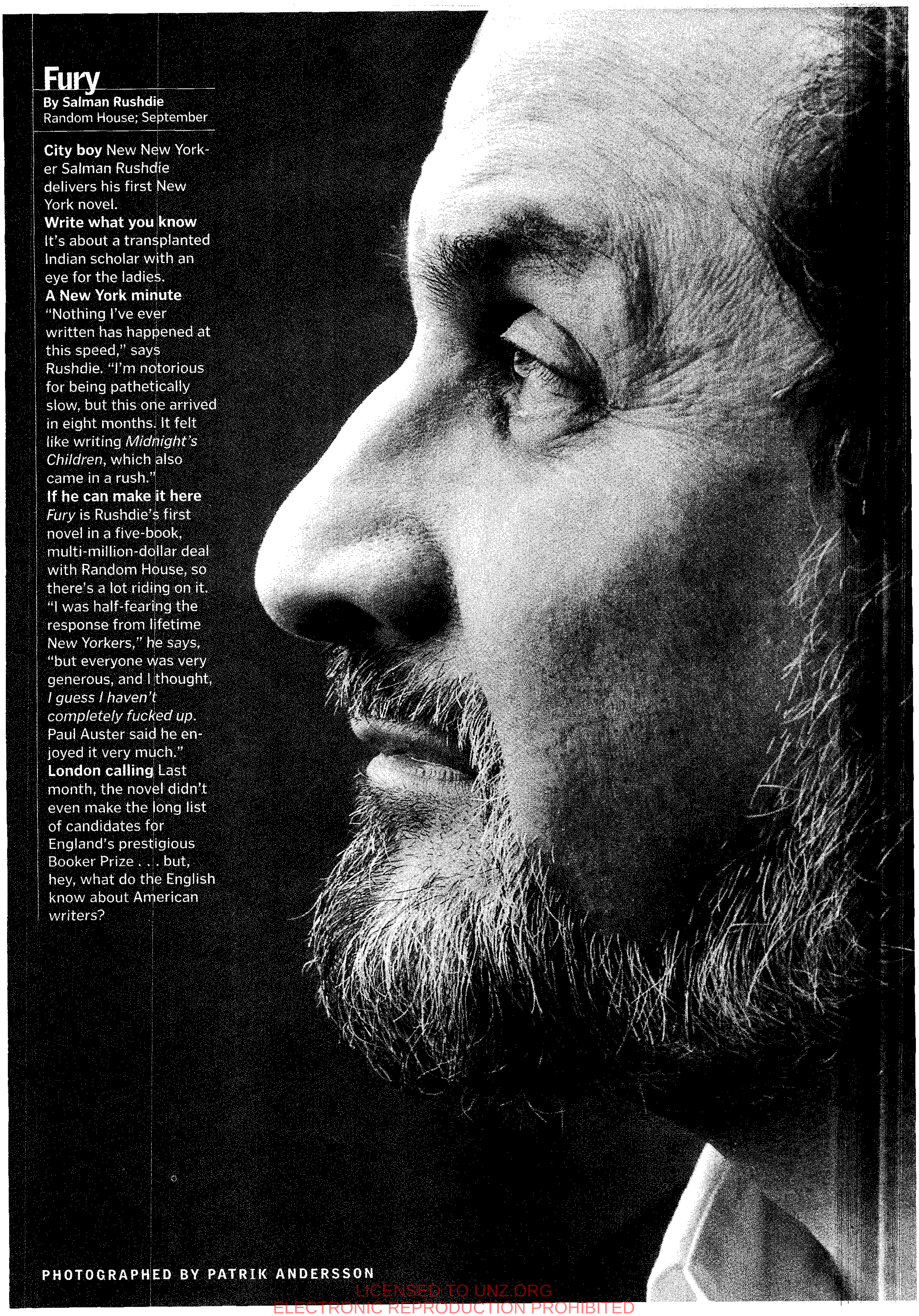
Political Fictions
Joan Didion
Recent essays on politics (Knopf).

My Name Is Red
Orhan Pamuk
Turkey's best-selling author is getting a big U.S. publicity push this season (Knopf).



Hidden Power
Kati Marton
Presidential marriages, from the Wilsons to Bushes I and II (Pantheon).

Photographs: top to bottom, Coliena Rentmeester; Andrew McCaul (2).



Fury

By Salman Rushdie
Random House; September

City boy New New Yorker Salman Rushdie delivers his first New York novel.

Write what you know It's about a transplanted Indian scholar with an eye for the ladies.

A New York minute "Nothing I've ever written has happened at this speed," says Rushdie. "I'm notorious for being pathetically slow, but this one arrived in eight months. It felt like writing *Midnight's Children*, which also came in a rush."

If he can make it here *Fury* is Rushdie's first novel in a five-book, multi-million-dollar deal with Random House, so there's a lot riding on it. "I was half-fearing the response from lifetime New Yorkers," he says, "but everyone was very generous, and I thought, *I guess I haven't completely fucked up*. Paul Auster said he enjoyed it very much."

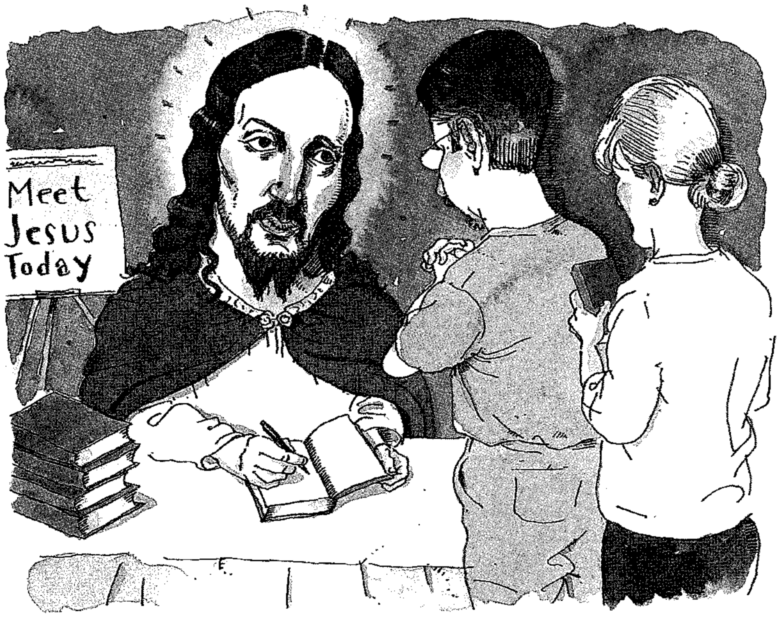
London calling Last month, the novel didn't even make the long list of candidates for England's prestigious Booker Prize . . . but, hey, what do the English know about American writers?

PHOTOGRAPHED BY PATRIK ANDERSSON

FALL PREVIEW BOOKS

Christ: A Crisis in the Life of God

By Jack Miles
Knopf; November



Like father like son Jack Miles's last book was the Pulitzer Prize–winning best-seller *God: A Biography*. Now the former Jesuit is back with a study of the next generation, focusing mainly on the crucifixion and its meaning through the ages.

A divine subject You can't beat Jesus on the cover—as the newsweeklies have proved over and over again. But when an author quotes from Camus, Nietzsche, Milton, and a black gospel tune in the ten-page prologue alone, you know you're in for some intellectual heavy-lifting.

Best bet Miles will rival Stephen Hawking for most-bought, least-read author of the season.

BUZZBOX

Joan Didion "I'm high on David Halberstam's *War in a Time of Peace: Bush, Clinton and the Generals*, a brilliant study of how the fault line between Washington and the military, magnified by Vietnam, has determined recent foreign policy."

Savage Beauty: The Life of Edna St. Vincent Millay

By Nancy Milford
Random House; September

It's the sex, stupid Oh, to be young, gorgeous, talented, and promiscuous—like the poet Edna St. Vincent Millay, the subject of two biographies coming out this fall. She lived the bohemian life in Greenwich Village and Paris, bedded famous men and women alike, won the Pulitzer Prize, became addicted to morphine, and died tragically in a fall down a staircase at 58 in 1950. (Note to Elizabeth Wurtzel: Don't try this at home.)

Dueling bios While Daniel Mark Epstein's *What Lips My Lips Have Kissed* (Henry Holt, September) is receiving friendly reviews, the smart money is on Nancy Milford's lusciously detailed *Savage Beauty*.

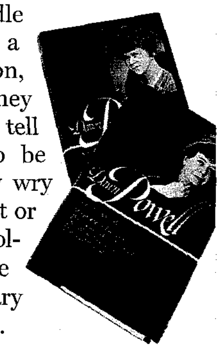
Tusk, tusk One unforgettable detail Milford uncovers is that among Millay's effects was an ivory dildo. Her executor burned it.

Critic's Eye: Daniel Mendelsohn

Dawn Patrol

A neglected novelist gets her due.

"I can't help believing that the middle class is funny," novelist Dawn Powell (1896–1965) once admitted—an opinion that probably explains why her distinctive voice remained so unloved and unremembered until recently. No middle-class moralist, she churned out her "Ohio" cycle and "New York" cycle, most of which are in **Novels 1930–1962** (two volumes, Library of America, September) and the very names of which reflect her bifocal understanding of American character—one that combines laconic, Middle American plainness with a sour urbanity. "Later on, Linda thought, after they were married, she could tell him she didn't like to be kissed," goes a typically wry and poignant line. Like it or not, this shiny new two-volume set of tartly observant satire will be the beginning of a literary romance for readers of all classes.



OCTOBER

The Savage Girl

The Savage Girl
Alex Shakar

Alex Shakar
A first novel about trendspotting (HarperCollins).

War in a Time of Peace

David Halberstam
The Pulitzer-winning journalist on post–Cold War foreign policy (Scribner).

Austerlitz

W. G. Sebald
New metafiction from the German-born master of melancholy (Random House).

I, the Divine

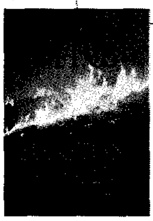
Rabih Alameddine
A much-anticipated entry from the Lebanese-born novelist (Norton).

Half a Life

V. S. Naipaul
The latest from the post-colonial master (Knopf).

The Camera My Mother Gave Me

Susanna Kaysen
Girl, Interrupted grows up (Knopf).



Flights of Love

Bernhard Schlink
Romantic stories by the German author of *The Reader* (Pantheon).

Fire

Sebastian Junger
More life-threatening escapades from *The Perfect Storm*'s author (Norton).

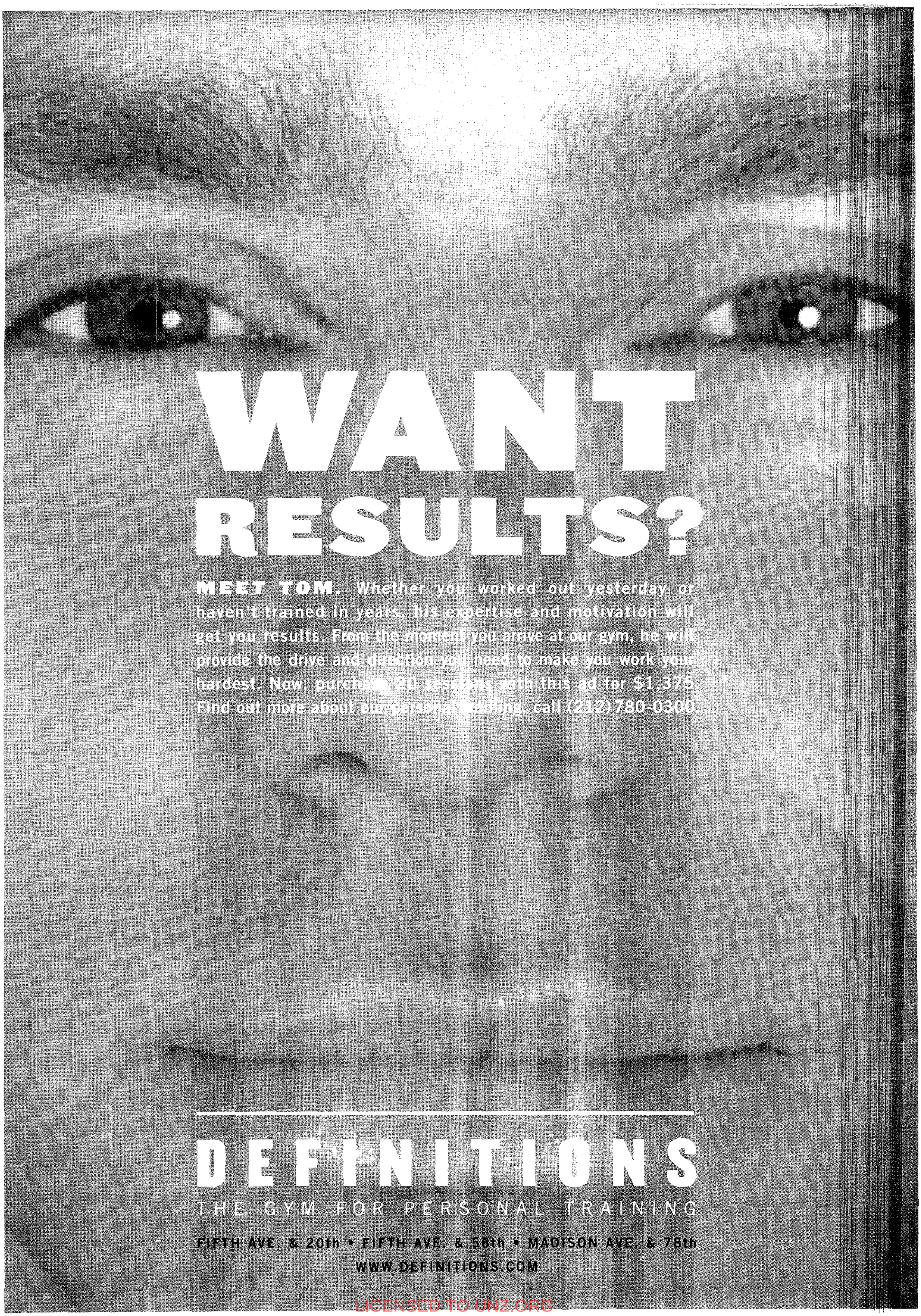
The Family

Mario Puzo
A posthumous potboiler about the Borgias, the renaissance's own Corleones (HarperCollins).

Secret Knowledge

David Hockney
Rediscovering the lost techniques of the Old Masters (Viking).

Illustrations: top, Joe Ciardiello; bottom, Glenn Hilario.
Photographs: left, Corbis; right, Andrew McCaul.



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Jack: Straight from the Gut

By Jack Welch
Warner Books; September

The bottom line The most hotly anticipated business memoir since *Iacocca*.
Worth every penny Warner Books paid GE chairman Jack Welch a fat $7.1 million to write this book. At the time, "Neutron Jack" was king of corporate America, but he's taken a beating since: A merger with Honeywell collapsed, and GE's stock lost a third of its value. So, will a million readers—the number needed to make back the advance—still want to read the heroic tale of a workaholic short guy with a mild stutter who was once a corporate champ?
Never bet against a man who owns his own TV network GE owns NBC, so expect the feisty and charismatic Welch to turn up on the tube more often than Regis Philbin. He's already scheduled a *Today* show segment and a visit with Leno.
Prediction Instant best-seller—but never overtakes *Who Moved My Cheese?*

The World Below

By Sue Miller
Knopf; October

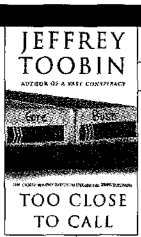
***Gone*, but not forgotten** Sue Miller scored big with her last novel, *While I Was Gone*—thanks in no small part to Oprah. *Gone* was a page-turning murder-mystery, while *The World Below* is more reflective, charting the parallel lives of Catherine Hubbard, a twice-divorced San Francisco schoolteacher and mother of three, and Georgia Rice, the Vermont grandmother who raised her.

The upscale Anne Tyler Forget blue-collar Baltimore lives. In her six novels, Miller has devoted her considerable talent to exploring the family angst of aging hippies and their upper-middle-class families.
On the road again To capitalize on her previous trip to the best-seller list, the newly divorced Miller plans to visit women's book clubs on a 22-city publicity tour. Her loyal fans guarantee major sales, and if Oprah joins the push, it's game over.

NOVEMBER

Too Close to Call

Jeffrey Toobin
A thorough dissection of the Gore-Bush travesty in Florida (Random House).



A Mind of Its Own

David M. Friedman
A cultural history of the penis (Free Press).

The Universe in a Nutshell

Stephen Hawking
The brainy physicist's sequel to *A Brief History of Time* (Bantam).

Hateship, Friendship . . .

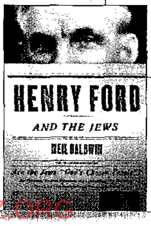
Alice Munro
A new set of conflicted Canadians (Knopf).

Complete Works

Isaac Babel
The persecuted Soviet-Jewish master's entire oeuvre, back in print (Norton).

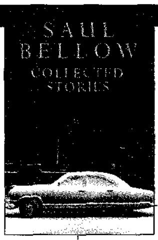
Henry Ford and the Jews

Neil Baldwin
The magnate's pervasive anti-Semitism laid bare (PublicAffairs).



Collected Stories

Saul Bellow
Still in top form, even at age 86 (Viking).



Bad Elements

Ian Buruma
A sweeping portrait of Chinese dissidents, at home and abroad (Random House).

Theodore Rex

Edmund Morris
The second and final volume of Morris' rich and masterful biography of Teddy Roosevelt (Random House).

Illustration by Bob Barber

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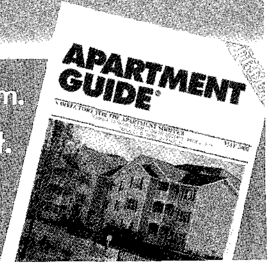
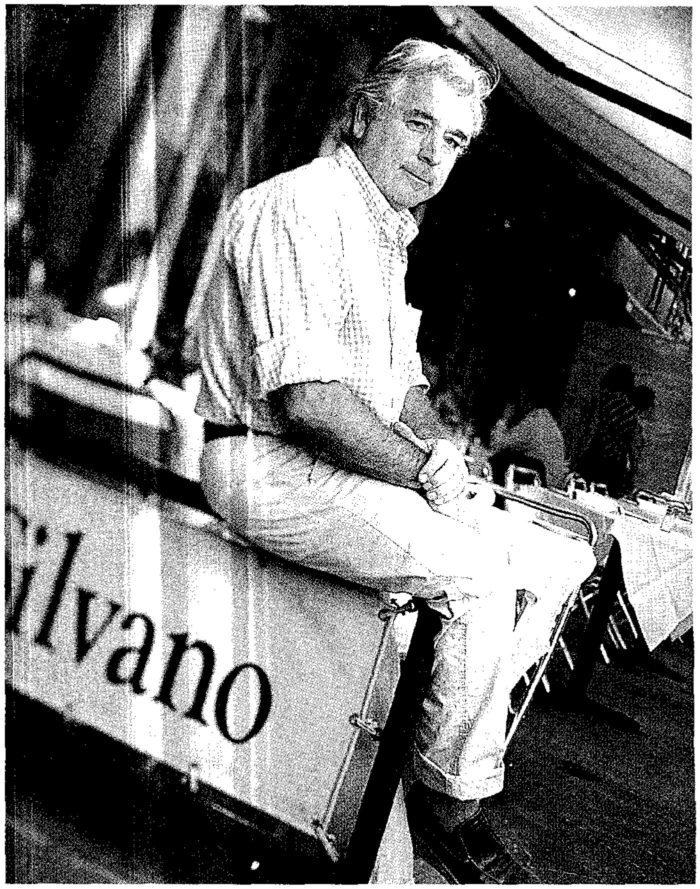


Cantinetta I

260 Sixth Avenue
Mid-September



Can't-a-what-a? It's Silvano Marchetto's 50-seat renovation of the liquor store next door to his celebrity-packed Da Silvano.

What's cooking? A more casual version of the Da Silvano repertoire: wooden communal tables; a bar with an expanded wines-by-the-glass list; a raw bar; open-face sandwiches; daily specials like risotto, lasagne, and grilled fish; one of those vintage hand-cranked Italian meat slicers for perfect prosciutto. And no reservations.

Hmmm, sounds a little like Bar Pitti . . . Better not let Marchetto (pictured) hear you say that. As far as he's concerned, Bar Pitti (Da Silvano's next-door neighbor on the other side, of which Marchetto is a 50 percent co-owner) is a shameless clone of Da Silvano and not what he envisioned it would be. There hasn't been a more befuddling feud since Original Ray accused Famous Ray of giving him a bad name.

What's the beef? Marchetto believes that his estranged Bar Pitti partner, Giovanni Tognozzi, poaches not only recipes but customers waiting for tables out front on the park bench. "Now it's possible for people who are waiting," says Marchetto, "to sit at the bar next door and have a drink."

Prediction All three restaurants are jammed nightly. Years from now the two settle their differences, sell the properties, and retire to Tuscany. Eventually, the bench is declared a New York City landmark by Mayor Mario Batali.

Fiamma

206 Spring Street
October 10

Odd couple Stephen "B. R. Guest" Hanson, mastermind behind such "high volume" eateries as Ruby Foo's, Isabella's, and those various Grills, kicks his culinary ambition up a notch by teaming with Michael White, formerly of Chicago's Spiaggia and the famed Ristorante San Domenico in Imola, Italy.

But are they fully committed? The duo isn't taking any chances. Maître d'–sommelier Paolo Novello has been hired from the Michelin-starred L'Albereta di Gualtiero Marchesi. The wait staff will be decked in Nicole Miller; and don't be surprised if the Jeffrey Beers–designed glass elevator gets a cameo on *Sex and the City*.

How haute Surfing the simplicity wave, White is eager to do Italian-style Italian. Hanson, who knows his market research, says they'll be filling the "real void of ingredient-based Italian food." Pan-roasted diver sea scallops with fingerling potatoes, leeks, and sea-urchin vinaigrette sounds ingredient-rich good to us.

Photographs: top, Jay Gullixson; bottom, Kenneth Chen.

New, No. Improved, Yes.

Six old favorites that will be reopening their doors this fall.

Jo Jo, 160 East 64th Street (212-223-5656); mid-September. For its tenth birthday, Vongerichten's first-born gets a million-dollar, turn-of-the-century-French-bordello makeover.

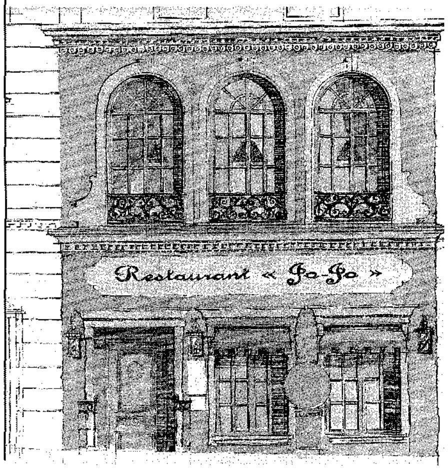
Osteria Del Circo, 120 West 55th Street (212-265-3636); September 11. The sons of Sirio poached a chef from their old man, and Adam Tihany spruced up the circus décor.

Commissary NY, 1030 Third Avenue, at 61st Street; late October. Matthew Kenney's three C's: first Canteen, then Commune, and now this transformation of the fire-damaged Matthew's.

Fred's at Barneys, 660 Madison Avenue, at 61st St. (212-833-2200); September 26. Displaced by accessories, Mark Strausman relocates. *Focaccia robiola on 9!*

Patroon, 160 East 46th Street (212-883-7373); October. The mid-nineties power spot loosens up a little, with a simplified menu of steaks, lobsters, and burgers.

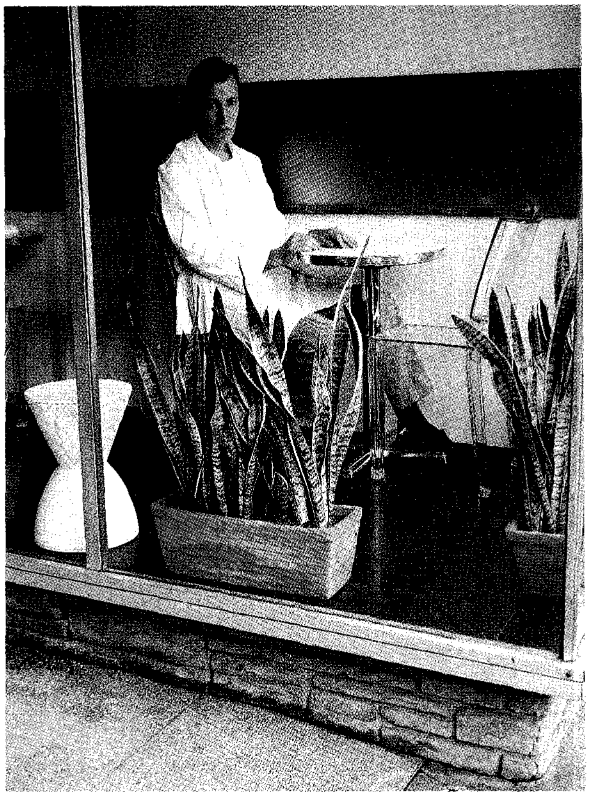
Fraunces Tavern, 54 Pearl Street (212-968-1776); September. And you thought your co-op board was tough: This colonial landmark's new management had to get past the Sons of the American Revolution.



Critic's Eye: The Underground Gourmet

AKA Cafe

49 Clinton Street
212-979-6096



Wylie Dufresne, the genius chef with the formidable mutton-chops, may be leaving 71 Clinton Fresh Food to open a new restaurant across the street next spring, but he's not the only Loisaida chef on the move. Scott Ehrlich (pictured), a similarly sideburned 71 Clinton saucier, is helming two new 71 spinoffs this fall, both within parsley-root-tossing distance of the mother ship. The newly opened AKA Cafe is an Underground Gourmet dream restaurant. Think 'ino meets Ratner's, crossed with a little Chicama (where Ehrlich once worked the seviche bar, in between gigs at Indigo, Veritas, and Lupa). At AKA, he's concocted a clever I'll-take-one-of-everything small-plates menu with nods toward the neighborhood and its suppliers. A pressed meat-loaf sandwich with red-onion relish and Gus's pickle slices on a Kossar's bialy; oyster soup with white wine, smoked bacon, and Streits's matzo on the side; perfectly flaky braised-pork empanadas—everything artfully presented with a dollop of tomato marmalade here, a dab of salsa rosado there. And nothing is more than $7. Come October, Ehrlich will divide his time between AKA and Alias Restaurant, a more ambitious sister bistro (see below). But the Fresh Food folks don't quite have a monopoly: An Il Bagatto spinoff is rumored to be opening soon in the vicinity of Stanton and Clinton. Just imagine the block parties.

BUZZBOX

Daniel Boulud "Jo Jo is one of my favorite neighborhood places to have someone cook for me for a change. I hope that once it's remodeled, he stays open after 1 A.M., when I am out of the kitchen."

DOWNTOWN

Sirocco

199 Prince Street
212-254-4040
Mid-September

A hot desert breeze may soon be blowing through SoHo, or at least that's the feeling Alex Garcia (Calle Ocho) and Kamel Moumeni hope to evoke. Expect Spanish tapas and cumin-crusted tuna.

Alias Restaurant

76 Clinton Street
October

The 71 Clinton Fresh Food people have been busy. The paint's barely dry on AKA Cafe, and construction's under way on its sister bistro, which will bring duck confit with black-eyed peas to the burgeoning block.

The Harrison

355 Greenwich Street
212-274-9310
October

The Red Cat's Jimmy Bradley brings wild partridge and roasted rack of pork—and, we can only hope, his tempura'd string beans—to his remake of the old Spartina.

Washington Park

24 Fifth Avenue
212-529-4400
December

In the eighties, Jonathan Waxman proved there was more to California than wheatgrass and frozen yogurt. Now, after five years of quiet consulting, he's ready to make some culinary noise of his own.

MIDTOWN

Times Square Café

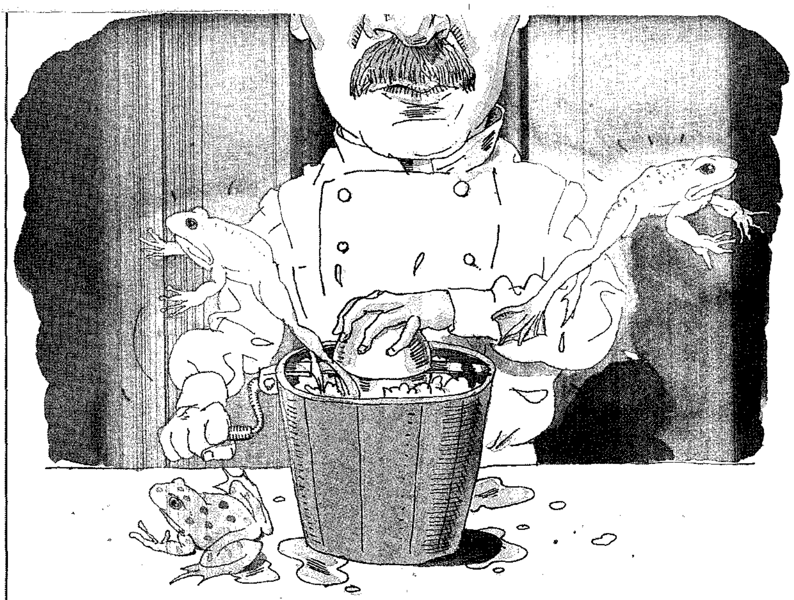
234 West 42nd Street
212-221-9454
September 18

This café at the AMC theater picks up where the Screening Room leaves off, with an Italian menu and outdoor terraces.

Marseilles

630 Ninth Avenue, at

Photograph by Kenneth Chen. Illustrations: left, courtesy of Christophe Tollemer; right, Glenn Hilario.



Critic's Eye: Gael Greene

Weird Science

Freakish thrills are now the order of the day. What next, frog-leg sorbet?

I've never been brilliant at prophecy. I can't claim I saw the kiwi coming or the soapy tide of white chocolate. I didn't jump on the nouvelle cuisine train till it was halfway to Cleveland and didn't notice the restaurant madness of the eighties till the '87 crash dispensed straitjackets. And yet I see the modish trend of autumn all too vividly—it's the ultimate dissonance on the plate. Brace yourself for a deluge of mood-elevators for gourmands who are no longer sufficiently thrilled by a merely perfect steak or an impeccably roasted chicken and would rather eat cock's comb in plum vinaigrette than be caught actually enjoying macaroni and cheese. I foresee exhilarating creativity by fearless chefs vying for stars with high-risk concepts and unlikely flavors that talk back and forth to each other—such marvels of chemistry as gels and foams and oozes to dazzle the jaded. Visionaries and their blind imitators will be trying to top Lutèce's sautéed foie gras with dark-chocolate sauce and orange marmalade, Vong's caramelized pineapple with a drizzle of tobacco caramel sauce, Petrossian's promised white smoked-salmon sorbet with black-bread tuile and beet-lime jelly, Aquavit's cigar-shaped lobster roll with lobster potato foam and an icy shot of vodka and ginger ale. Having astonished myself by surrendering to Atlas chef Paul Liebrandt's bold wasabi–green apple sorbet with banana oil, and his pigeon slow-roasted over cinnamon (in spite of sea beans, pickle juice, and chocolate lurking on the side), I hope I can muster the intellectual stamina to celebrate his imminent foam of calf brains emulsified in "really acidic" coconut milk. I think that's what the Atlas wunderkind said: acidic, or perhaps it was Hasidic. Well, whatever. And no points lost if he tumbles. Somewhere there's a critic who will give the guy three stars for flying.

Theo

325 Spring Street
Early November

When East comes West Jonathan Morr made a name for himself in New York with the minimalist-chic communal noodle commissary Republic and the celebrity sushi spot Bond Street. Now he's moving beyond the Far East. His newest venture, Theo, will serve moderately priced "French, Italian, New York" cuisine. "I'm so over that Asian stuff," he explains. (Oddly enough, he recruited his American chef, Spencer Black, from Phuket, Thailand, where he was cooking what Morr calls "regular food"—more Continental than curry.)

Package tour A revolving metal door and rounded corners lend the space—on the ground floor of the old UPS building on Spring Street—a kind of post-industrial chic, but the rest of the décor leans more toward "modern bistro."

Small wonders Black (pictured, right, with Morr) has put together a menu that's heavy on appetizers like minted eggplant purée with warm flatbread, and crab cakes over mangoes and cherry tomatoes. Entrées will include tenderloin of pork with sauerkraut, apples, and peaches, and black-tailed snapper roasted over garlic, baby onions, and grilled new potatoes. To make the restaurant truly recession-proof, Morr will also serve a wide range of creative pizzas in the lounge area.

44th Street; 212-333-2323
October
Imagine barrels of bouillabaisse simmering away and Alex Urena, late of Blue Hill, stirring the pots.

Mamá Mexico

214 East 49th Street
212-935-1316; October
The Upper West Side's most rollicking cantina brings the party to Turtle Bay. With salt or without—*that* is the question.

Cipriani Dolci

West Balcony, Grand Central; 212-973-0999
October
The Bellini-fueled empire gets a Grand Central toehold; commuters get pricey Venetian food.

Jimmy's Downtown

400 East 57th Street
212-486-2255
November
Fifty-seventh Street, downtown? Sure, compared with the Bronx, where Jimmy Rodriguez got his start. The latest installment melds Latin flavors and French technique.

UPTOWN

Bid

1334 York Avenue, at 72nd Street
September 10
Fine dining in an auction house? Sotheby's sweetens the deal by bringing in Tom Colicchio (Craft, Gramercy Tavern) as a consultant. Celebrate your new Old Master with the bluefin-tuna tartare off the $52 prix fixe.

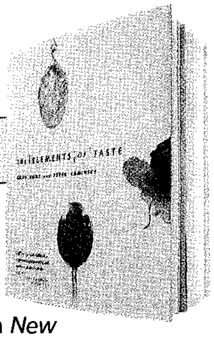
R.S.V.P.

1012 Lexington Avenue, near 72nd Street; 212-861-5350
September
The ghost of Word of Mouth lives on, revived by the team from Swifty's, who'll offer prix fixe "laptop dinners" to go downstairs and serve all-day breakfast, lunchtime sandwiches, and a late-night bar menu upstairs.

Photograph by Mattius Clamer. Illustration by Joe Ciardiello.

The Elements of Taste

By Gray Kunz and Peter Kaminsky
(Little, Brown; $40) October 24



Return of the king It's been more than three years since four-star chef Gray Kunz abruptly departed from Lespinasse. But you can still eat his food this fall—provided you're willing to cook it yourself.

Food for thought In his first cookbook, written with *New York* contributing editor Peter Kaminsky, Kunz explains how recipes evolve and why they work, inventing his own gastronomic vocabulary.

Recipes for success In between, he shares his secrets for two-tomato coulis with three basils, ham hocks and spareribs in cherry beer, and honey-lavender walleye, whetting our appetite for his inevitably triumphant return.

Our Cup Runneth Over

Four openings top off a burgeoning wine-bar boomlet.

WHERE	**Cicchetti Bar at Scopa** 79 Madison Avenue, near 28th Street	**Sapori D'Ischia Enoteca** 55–15 37th Avenue Woodside	**Craft Bar** 47 East 19th Street December	**The Wine Salon at Michael Jordan's** 23 Vanderbilt Avenue, at 43rd Street September 15
WHY	Sometimes you're just not in the mood for a veal chop—even chef-owner Vincent Scotto's veal chop.	Importer Anthony Galano wanted to put to good use all those swinging *salamis* and hunks of cheese hanging around the store.	"I love places like Bar Veloce and 'ino,'" says owner Tom Colicchio. "There's nothing like that around here."	Co-owner Penny Glazier read one too many reviews that began, "Once you get past the souvenir tchotchkes . . ."
WHO	The upper and lower echelons of nearby MetLife, New York Life, and Credit Suisse First Boston.	Outer-borough oenophiles and Galano's Manhattan restaurant clientele, Mario Batali among them.	Lazy foodies taking a sabbatical from do-it-yourself dinner next door, and whoever can't score a bar seat at Gramercy Tavern.	Tourists, commuters, befuddled Bulls fans wondering what happened to the gift shop.
TO DRINK	Regional Italian wines by the glass, the quartino, or the bottle.	Fifty all-Italian labels, from a $24 Tocai Friulano to an $80 Chianti Classico Riserva; four or five by-the-glass options.	Thirty reds and whites, from all over the world, that best express the character of the varietal.	Twenty wines by the three-ounce taste or five-ounce glass; lots of big, beef-friendly reds.
TO EAT	Italian "tapas" like sweet-and-sour sardines, cacciatorini with fig jam, and house-cured tuna with white beans—until 2 A.M.	Enough capocollo to knock Tony Soprano off his feet, plus prosciutto, bresaola, salsiccia, and a trio of rare *pecorinos*.	Panini, crostini, antipasti, pastas, and meats cooked in the wood-burning grill.	Garlic bread with Gorgonzola fondue, macaroni and cheese, or the signature New York strip steak.

TanDa

331 Park Avenue South,
near 24th Street
Mid-September

All bets are off Half of the original Moomba team—brothers Chris and Andy Russell, pastry chef Wendy Israel, and designers David and Eve-Lynn Schefer—have reconvened, along with Chris's wife, Jennifer, to open a Southeast Asian restaurant in a former OTB parlor.

What's the buzz? You obviously never went to Moomba.

But those people don't eat, do they? Let's hope so; otherwise, there'll be lots of lacquered five-spice squab, coconut-chicken laksa, and grilled pork chops with mung-bean glaze going to waste.

Mystery chef An unknown quantity Stateside, German-born chef Stanley Wong last worked in Hong Kong, where he oversaw all the Mandarin Oriental hotel restaurants, including Vong.

What's in the name? Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and D.J.'s eluded him, but you can be sure that the owners of TanDa won't make the same mistake.

Café Sabarsky

1048 Fifth Avenue, at 86th Street
November 9

The closest Manhattan comes to a Viennese kaffeehaus, with Wallsé's Kurt Gutenbrunner brewing some serious java to accompany linzertorte, strudel, and goulash (maybe not in that order).

@SQC

270 Columbus Avenue, near 72nd Street
November

Scott Campbell's second Upper West Side kitchen will be a "more modern, streamlined" version of Avenue—except less French, and "without all the tchotchkes." Brunch is a given.

BROOKLYN

Luce

411 11th Street, Park Slope
718-768-4698
Mid-September

Peter Sclafani's first restaurant since NoHo's L'Udo has a chef from Savoy making his own sausage, pasta, and seasonal Italian-inspired fare like Barolo-braised quail and semolina-crusted skate with romano beans and heirloom tomatoes.

Rice

81 Washington Street
718-222-9880
Mid-September

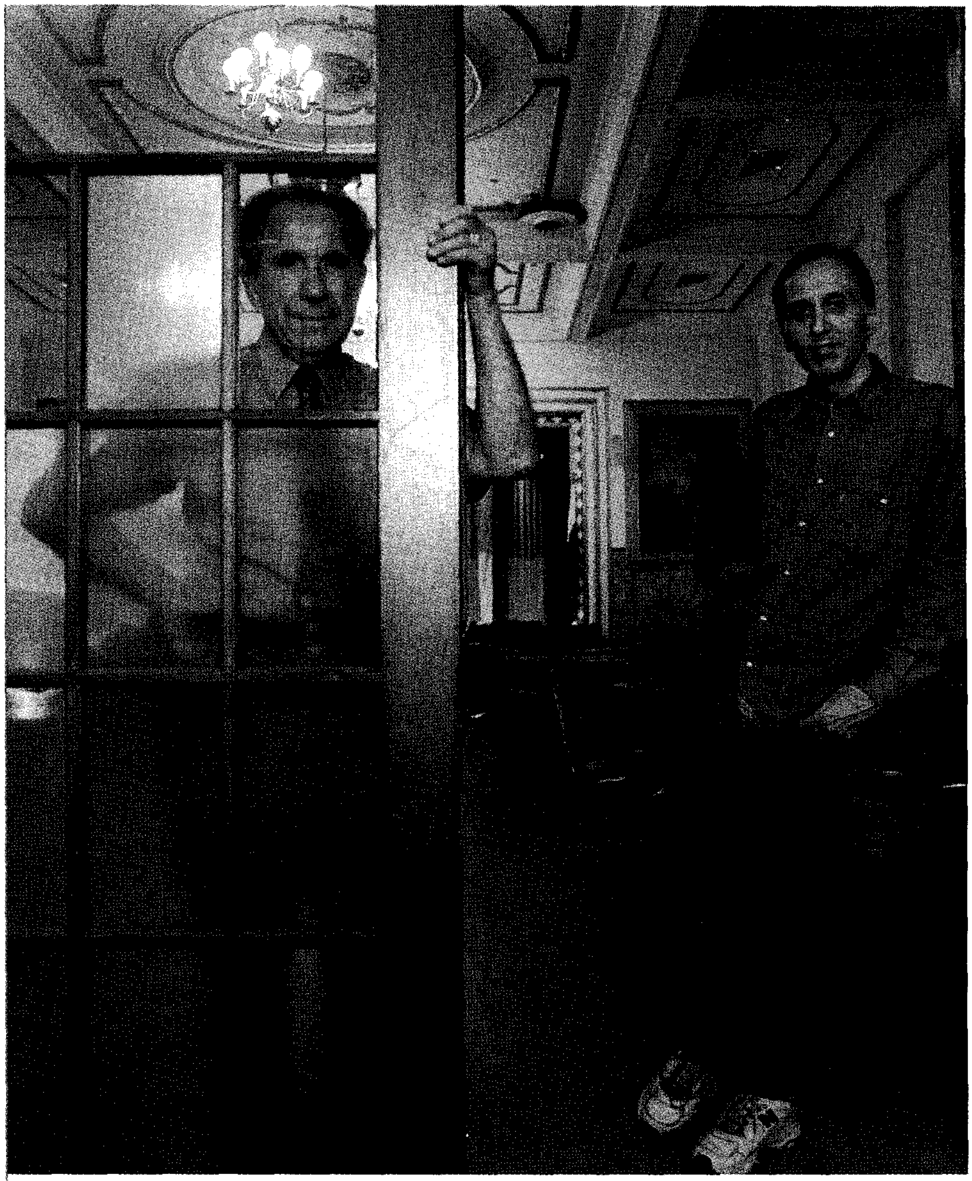
Go with the grain at this DUMBO outpost of NoLIta's shrine to rice in all its myriad multicultural forms. Lots more seating, and eventually a bar and lounge downstairs.

The Minnow

442 9th Street, Park Slope
October

Park Slope lands another Manhattan chef-refugee—this time, it's Aaron Bashy, late of Slate and Alva, frying clams, pickling mackerel, and sneaking in a random vegan dish or two.

Photographs: top, Joe Scafuro; bottom, Kenneth Chen.



Warsaw

Polish National Home, 261 Driggs Avenue, Brooklyn (866-468-7619); September 5

Lead story In an industry full of self-proclaimed impresarios, unassuming promoter Steve Weitzman has always managed to stay several steps ahead of the pack. As the booker for the now-defunct Flatiron-district club Tramps, Weitzman provided some of the most eclectic programming in the city: quality country artists like Steve Earle, intense hip-hop from OutKast, and surprise shows from stars like Bruce Springsteen and Prince.

Cave men More recently, at the Village Underground, Weitzman carved out a new niche—retrospective rock—with the garage-music series "Cavestomp!" even as he continued to bring in contemporary acts like Luna and Joan Osborne.

Tramps like us This month, Weitzman and "Cavestomp!" founder Jon Weiss will enter uncharted territory once again when they take over bookings for the Polish National Home on the border of Williamsburg and Greenpoint in Brooklyn. Programming at the 800-person-capacity space, to be renamed Warsaw, will be "all over the place, just like at Tramps," says the typically elliptical Weitzman. "That's all I know how to do." Weiss is a bit more specific: "There's gonna be cinema, some mainstream rock and roll, some fringe rock."

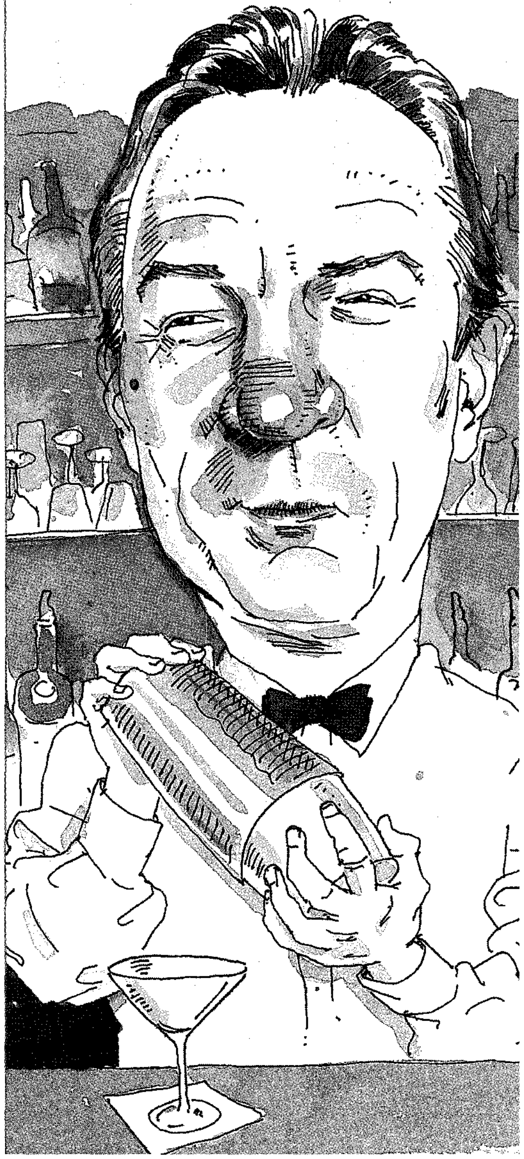
Bridge-and-tunnel crowd While establishing another outpost for eclecticism is important to them, proving that there is a sizable audience in Brooklyn for music that can sustain a large nightclub is even more so. "This area is very reminiscent of the Lower East Side in the early eighties—minus the drugs," Weiss says. "I'll bet you that more than 50 percent of our audience will have a 718 area code."

Photographed by Stefan Studer.

De Niro's New Bar

116 Hudson Street

Analyze this If Robert De Niro really reviles the trappings of celebrity, why does he persist in opening restaurants and lounges?
The last tycoon Besides owning both Nobu and Tribeca Grill (as well as myriad other small businesses), the prolific actor currently has designs on 116 Hudson Street—formerly the dive bar Embassy—which he's planning to quickly (and quietly) transform into an intimate cocktail lounge with a light menu and an as-yet-undecided name. ("The Beer Hunter"? "Cape . . . Beer"? "Midnight Rum"!)
The untouchables Don't expect this to be a celebrity watering hole. The clientele will most likely consist of starstruck, camera-toting tourists—along with an ample contingent of Upper East Side frat boys getting a giggle asking each other, "You talkin' to me?"



Earth

Junior Vasquez's new party at **Exit,**
610 West 56th Street (212-582-8282)

The dilemma Since Twilo closed four months ago, there's been no "safe haven" for disco dollies who like to dance from eleven on Saturday night to six on Sunday afternoon on a floor packed with shirtless gym bunnies.
The solution We knew Junior Vasquez would resurface with another fête, but we never thought it could happen so soon: He launches "Earth" on September 29.
What to expect If Junior's birthday party on August 25 was any indication, this is definitely Bride of Twilo Saturdays: super-strict pat-downs at the door, straight people running into some trouble getting inside, and all three floors of Exit given over to herds of cloudy, gyrating Chelsea club kids.
What to avoid The inevitable club-world casualties who stop dancing to debate whether this soirée matches Junior's Twilo years.

Daddy

29 Second Avenue (212-929-6060)

Cause for celebration Just when it seemed downtown club life was about to go the way of the eight-track tape, Chi Chi Valenti and Johnny Dynell, the restless impresarios behind the meatpacking district's now-defunct Mother, are resurfacing with Daddy in the East Village beer hall formerly known as the Fat Cock.
Father knows best Their second venue won't be another Mother. "I wouldn't say it's a rejection of the Mother aesthetic," Valenti says. "It's just an acknowledgment that the future isn't what it used to be."
What to expect The weekly parties include Friday night's "Jack Your Body," an homage to early Detroit and Chicago techno, and "Dada," a Saturday-evening reinterpretation of Zurich's famous Cabaret Voltaire. ("It's imagining what it would be like today with our cast of characters," says Valenti.)
What it means Needless to say, there's a wellspring of deviants waiting for Daddy. "People feel this is the end of the dark Giuliani era," says Valenti. "They're getting so much hope from the fact that we weren't defeated by real-estate speculators."

Illustration by Joe Ciardiello; photograph by Michael Sofronski.

Veruka

525 Broome Street (212-625-1717)

Good old days In the late nineties, the nightclub and diner known as Veruka was ground zero for moneyed excess. After successfully circumventing the draconian door policy, revelers mixed and mingled with a crowd of celebrities, socialites, and the journalists who love them. The bathrooms were even harder to get into than the club itself, and the D.J.'s were often socialites who played records that could be heard at really, really hip bar mitzvahs.

That was then And this is a recession, but Veruka is back. This fall the club is remodeling—not reinventing—itself with a slick new interior by Todd Oldham that owner Noel Ashman describes as "very Todd. Patterns everywhere." He won't say how much the revamp cost but notes, "It cost about as much as it would to build a club from scratch."

Comfort zone By the time Oldham's done with it, the space will feel more like a lounge and less like a restaurant. But Ashman stresses that Veruka's door policy will not be any more relaxed. Meaning unless you know how to mix prints with plaids, you're still not getting in.

Grand Lounge Sessions

Soho Grand, 310 West Broadway (212-965-3000)
Tribeca Grand, 2 Sixth Avenue (212-519-6600)

Guest D.J.'s Too-cool Francophilic music mixes aside, the city's boutique hotels haven't waded very deep into D.J. culture. But this fall, the Soho Grand and the Tribeca Grand will introduce a Monday-, Thursday-, and Friday-night D.J. series that veers into the house and techno territory staked out by more raucous nightspots like Shine and Centro-Fly.

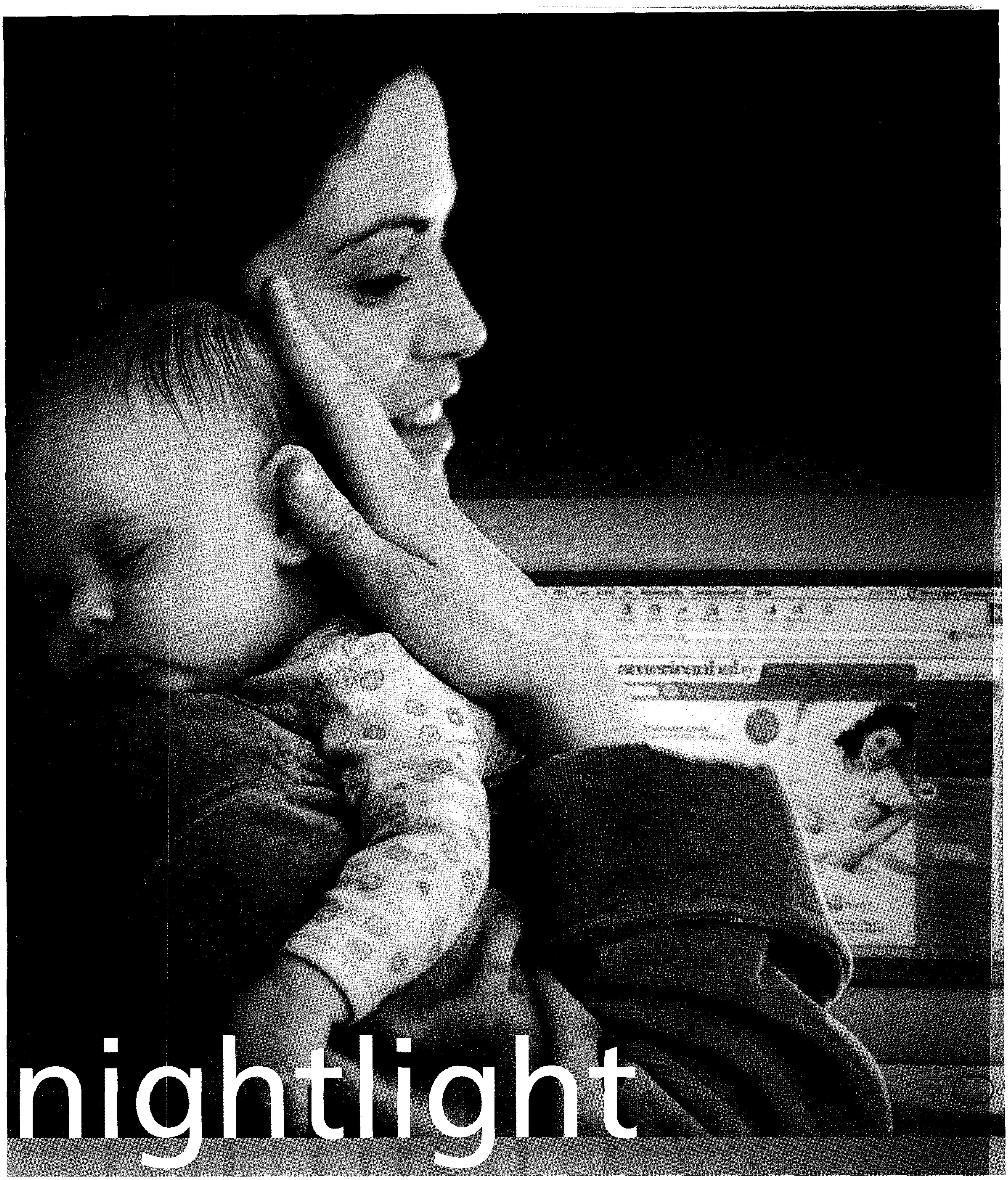
Please do disturb A short preview of the series at the Tribeca Grand's Church Lounge late this summer yielded several call-the-front-desk moments, as when U.K. D.J.'s Layo and Bushwacka caused drink-spilling mayhem with their abrasive mix of breakbeats and electro.

Nights to Remember

Eight good reasons to own a tuxedo.

EVENT	FACES IN THE CROWD
Gotham Awards October 1 Pier 60 	MTV wag **Andy Dick** hosts this tribute to **Robert De Niro** and **Uma Thurman** by the Independent Feature Project. Translation: ◀ **Ethan Hawke**, **Rosie Perez**, **Marcia Gay Harden**, and other hip, scruffy celebs mill about, swearing they never, *ever* come to these things.
Rita Hayworth Gala Benefiting the Alzheimer's Association October 9; Waldorf Astoria Grand Ballroom	In one corner: **Yasmin Aga Khan** and **Nancy Corzine** compliment each other on their gowns. In another: **Vera Wang** ▶ schmoozes with ▼ **Dan Aykroyd**. Onstage: **Jimmy Buffett** performs "Margaritaville" to a crowd that's strictly "champagne wishes."
Whitney Museum of American Art Gala October 15 Whitney Museum	Last year, they called it "Club Whitney," a scene of flappers and philanthropists. This year, they're going for a Calder-inspired circus motif. Perhaps we'll be treated to a tightrope show courtesy of museum director **Maxwell Anderson**?
2001 Princess Grace Awards Gala Benefiting the Princess Grace Foundation October 22 Waldorf Astoria Grand Ballroom	 The Whitney's one step behind **Princess Stephanie**, ◀ who recently joined a real circus (true story). A good thing, since the only act that could possibly follow up last year's **Aretha Franklin** performance would be, well, a princess on a tightrope.
American Ballet Theatre Opening Night Gala October 23 	A once-a-year performance choreographed by the likes of **Cornelia Guest**, **Nina Griscom**, ◀ **CeCe Kieselstein-Cord**, and **Julia Koch**. To get into character, start polishing those pearls and practice saying the word "fabulous" five times fast.
Gourmet Gala and Evening in Lyon for the March of Dimes October 30 The Essex House	A foodie's Xanadu: **Deborah Norville**, ▼ **Ivana Trump**, and other VIPs dine on foie gras and rare truffles in honor of Lespinasse chef **Christian Delouvrier**. Essential accoutrement: a doggie bag.
The 29th Annual Promise Ball Supports research into juvenile diabetes November 10; Waldorf Astoria Grand Ballroom	Last year, ◀ **Steve Martin** and ▼ **Kevin Kline** had the crowd in stitches. That is, until emcee **Chuck Scarborough** drove off with the raffle prize—a shiny yellow VW bug. No word yet on this year's fun, but you can be sure that Chuck will be there.
Hemingway/Copland Gala Benefiting the Hole in the Wall Gang Camps November 19 Lincoln Center's Avery Fisher Hall	**Paul Newman** is joined by **Meryl Streep**, **Morgan Freeman**, and ◀ **Julia Roberts** for the first and only performance of *The World of Nick Adams*, a collaboration between **Aaron Copland** and **A. E. Hotchner** inspired by Papa's prose.

Photographed by Kenneth Chen (Veruka). Photographs (chart): from top, left to right, Patrick McMullan; Walter Weissman/Globe Photos; Henry McGee/Globe Photos; Globe Photos; Patrick McMullan; John Barrett/Globe Photos; Fitzroy Barrett/Globe Photos; Andrea Renault/Globe Photos; Fitzroy Barrett/Globe Photos.



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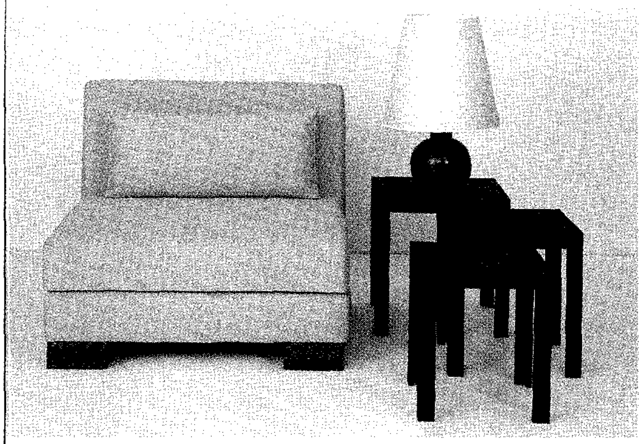
FALL PREVIEW SHOPPING



Armani Casa

97 Greene Street

The plan Giorgio Armani enters the lifestyle game with a complete line of home items, from textured furniture to brushed-steel flatware to black-and-white silk ottoman cushions. (If you don't have an ottoman, the store sells those too.)

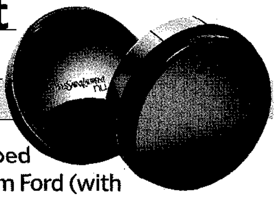
The credentials Seven homes of his own, including a New York pied-à-terre overlooking Central Park. He also happens to be, ahem, Giorgio Armani.

The space Designed by Janson Goldstein Associates, this is the loft you've always wanted. You know, that one that's two levels, 5,900 square feet, with a wide skylight in back and a cantilevered staircase that seemingly floats in midair.

The must-haves Lamp with parchment shade and bronze base (pictured, $650); and, if your portfolio still holds, the side table ($11,325) covered in "shagreen"—a material once used to cover the scabbards and shields of samurai.

Yves Saint Laurent Rive Gauche

855 Madison, near 71st Street



Ford expedition First he revamped the clothes; now *über*-designer Tom Ford (with architect William Sofield) is sprucing up the old Yves Saint Laurent Rive Gauche boutiques he inherited two years ago.

Renovation hardware The slick new space—a template for the updated YSL stores Ford is planning around the world—is done up with polished gray concrete, white ponyskin furniture, black steel surfaces, and bright backlighting.

Wealthy pleasures Come here for YSL's cosmetics and fragrances and for Ford's designs for men and women, which are dark, glamorous, and on every fashionista's wish list. But act fast—fall's peasant tops and lace-up boots are already selling out.

Issey Miyake ›

119 Hudson Street
September 13

Bilbao below Canal? TriBeCa residents may still need to hike to SoHo for a quart of milk, but at least they'll have something to wear. Issey Miyake got Frank Gehry to create a 15,000-square-foot flagship on Hudson to showcase his bright, sculptural works of wearable art.

Brainstorm! Last year, Miyake and Gehry hunkered down in the architect's West Coast studio to hone Miyake's vision of what a retail space should be. The result: a suspended titanium sculpture by Gehry of a tornado "whipping through space" that is meant to symbolize the creative power of new ideas. There's also plenty of room inside the landmarked cast-iron building to display the work of young artists, such as Gehry's son Alejandro, whose two gigantic murals, made of computer-manipulated images on fabric, are hung on the main floor.

So happy together For the first time, all of Miyake's collections will be under one roof. The main floor showcases the men's and women's lines, including Pleats Please and fragrances. The lower level houses his A-POC collection (prices range from $50 hats to $2,000 coats). Each item is created from a single piece of knitted or woven cloth that the wearer can cut and customize at home or in the store. Next up, DIY titanium kits.

SEPTEMBER

BODUM

413–415 W. 14th St.
September 21

The king of coffee makers' new shop also sells streamlined Danish home furnishings and has an outdoor café.

Dooney & Bourke

20 E. 60th St., near Madison Ave.

A new store—and a new line of suede jackets and cashmere sweaters (for men and women) from the classic American leather goods company.

dunhill'

711 Fifth Ave., near 55th St.; November

Bamboo floors, crimson walls, and lots of cigars and other essentials for the gentleman smoker (down to cuff links and a barber shop).

Earl Jean

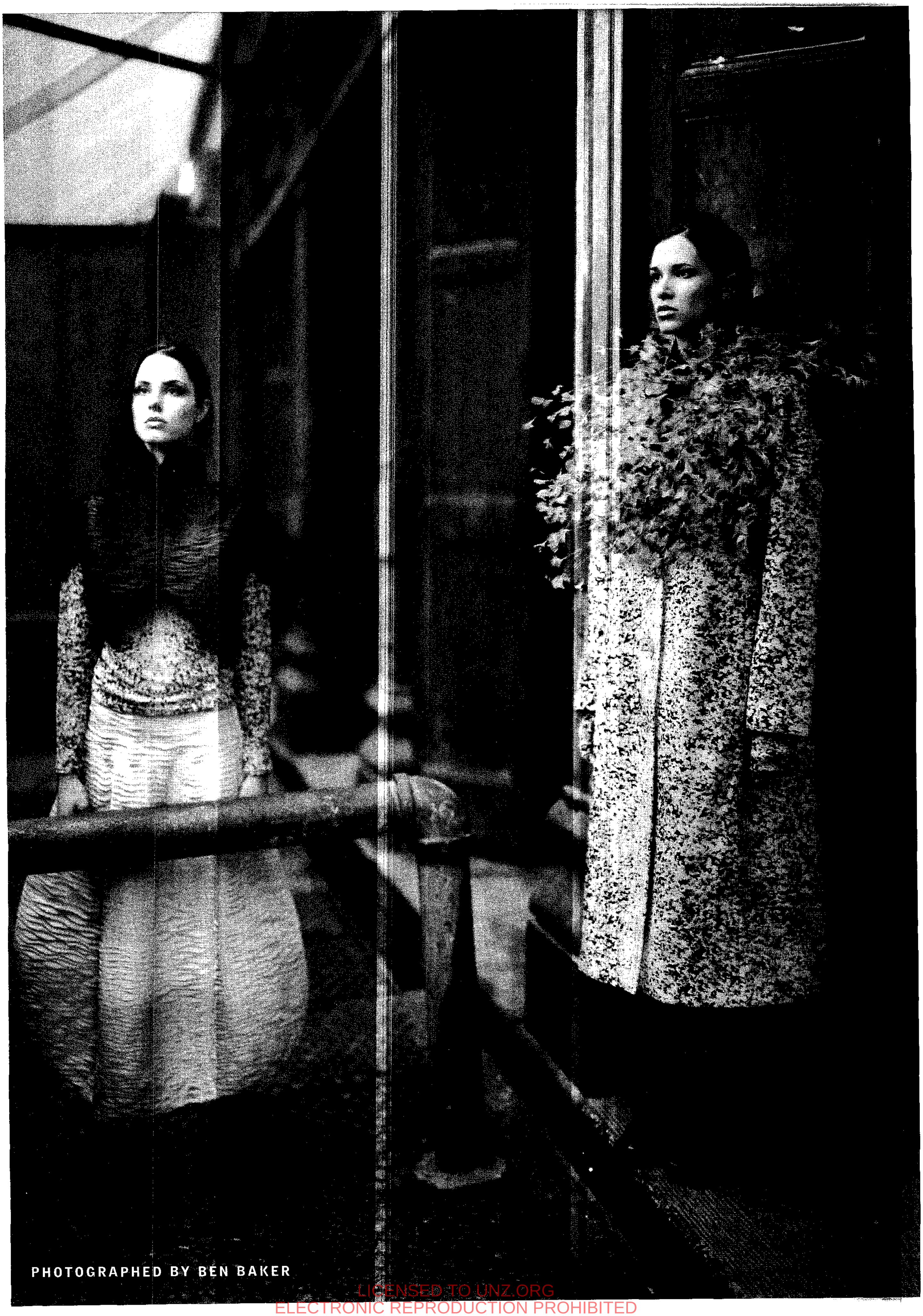
160 Mercer St.
October

The masters of tight, hip-hugging jeans are launching an accessory line along with the new store.

‹ Escada

715 Fifth Ave., near 55th St.
October 1

An enormous new three-level flagship will



PHOTOGRAPHED BY BEN BAKER

Prada

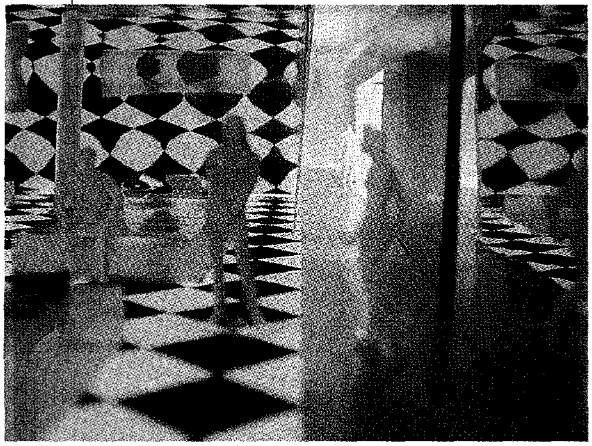
575 Broadway, at Prince Street
November

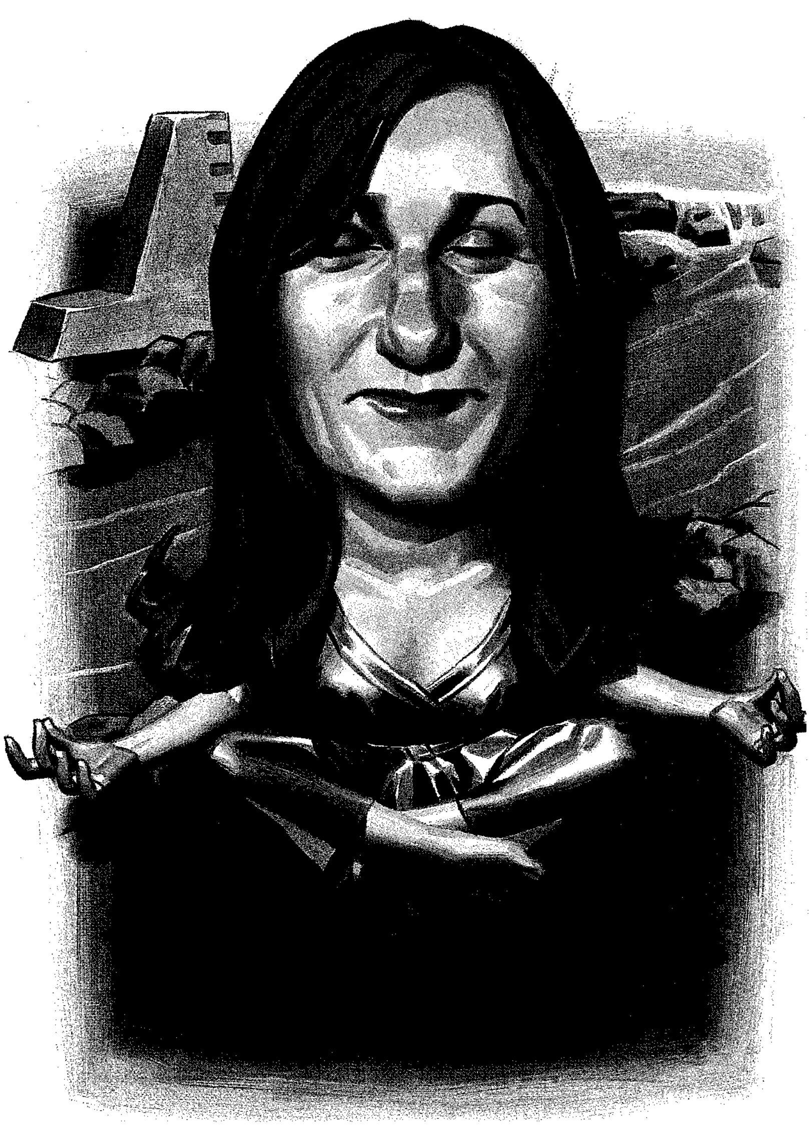
A match made in heaven Him: coat-rack physique, Pritzker prize, author of the forthcoming *Harvard Design School Guide to Shopping*. Her: gravity-defying shoes, billions in sales, hygiene-obsessed. Both: attraction-repulsion toward all things commercial. Who else but Rem Koolhaas and Miuccia Prada would let 23,000 square feet at Prince and Broadway, formerly the Soho Guggenheim, sit empty for two and a half years?

Rec room? They've transformed the boxy space (rendering below) via a floor that drops—like a skateboarder's halfpipe—from street level to basement. By day, shoes will line its stepped slopes. By night, it will serve as bleacher seating for events and performances.

See you, see me In the dressing room, images of you (fore and aft) will appear on a plasma screen. Need a second opinion? The LCD glass booth switches from opaque to transparent at the touch of a button. Overhead, clothing racks revolve like sides of designer beef.

Art of commerce The Guggenheim connection is no accident. As Koolhaas writes in a new book about his work for Prada, "Museums are popular, not for their content, but for their *lack* of content: you go, you look, you leave. No decisions, no pressure." For Rem and Miuccia, the ultimate luxury "is *not* shopping."





Donna Karan New York

819 Madison Avenue, near 68th Street

Working class In the eighties, Karan revolutionized New York women's office wardrobes with her comfy, stylish, mix-and-match bodysuits, jackets, and skirts; now you can buy all that and more at her first Manhattan boutique (she's had one in Manhasset for years).

Om sweet om The airy, Zen store is a three-story atrium, done up in dramatic cream, black, and gold. The selling floor is around a central Japanese-style garden, complete with a black granite "river."

Goddess of small things Along with the men's and women's basics and ragged-edged stunners from her cavegirl-fabulous fall collection, Karan offers up lots of lovable knickknacks and *objets*, including streamlined tableware, handmade leather chess sets, jewelry, and wild, distressed-leather boots.

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carry all of the German fashion house's swank collections, from casual to couture.

Hickey-Freeman

666 Fifth Ave., near 53rd St.
October 4

The prestigious old New York clothier's first shop's spiffy menswear can be bought off the rack or custom-made.

Lancel

135 Prince St.

Well-heeled Parisians can't get enough of these affordable yet chic bags.

Lulu Guinness ♥

394 Bleecker St.
September 6

Fab British designer Lulu Guinness's store is full of her signature cuter-than-cute bags.

MaxMara

450 W. Broadway
September 4

The new building's asymmetrical and modern with a jagged roofline. Inside, you'll find the classic women's clothes you know and love.

MoMA Design Store

81 Spring St.
September 13

Twice as large as the recently renovated 53rd Street shop, this place has a much larger—and equally stylish—selection of furniture, tableware, and jewelry.

Movado

138 Spring Street
Mid-November

This bigger, better new flagship's got oversize windows, restored wooden floors, and dozens of snazzy, ultra-sleek watches. ➤

Paul & Joe

2 Bond Street

Photographs: clockwise from top, courtesy of Rem Koolhaas; Movado; Luli Guinness. Illustration by Rob Barber.

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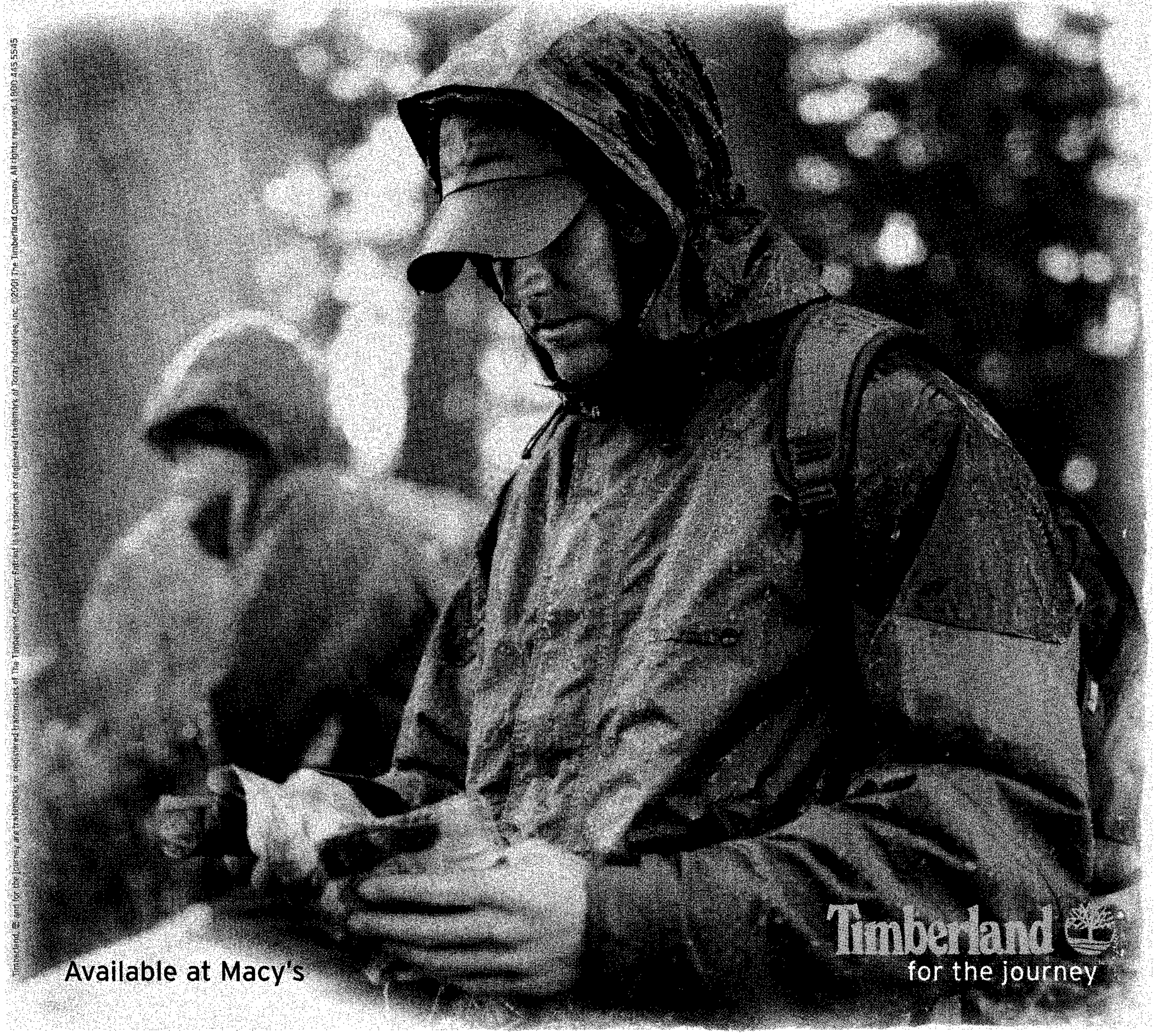

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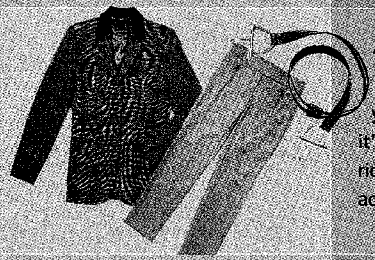
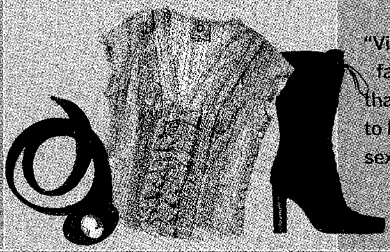
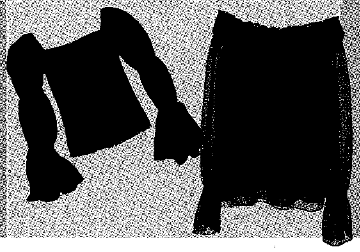
What the Buyers Are Banking On

Fingers crossed, department-store execs reveal which trends—from sweatercoats to peasant blouses—you'll fall for this season.

WHO	WHAT	WHY NOW
LaVelle Olexa, senior VP, fashion merchandising, Lord & Taylor 424 Fifth Avenue, at 38th Street		"The equestrian influence is an instant update for your wardrobe, whether it's the addition of a great riding jacket or boot—or the accent of a bit-buckled belt."
Marjorie Hampton, customer-service representative, Jeffrey New York 449 West 14th Street, near Ninth Avenue		"Now it's appropriate to wear velvet during the day. It's both a trend and a classic—something you put in your wardrobe that stays."
Julie Gilhart, VP, fashion merchandising, women's, Barneys New York 660 Madison Avenue, at 61st Street		"Victoriana is very hot this fall—taking pieces from that era and twisting them to have a modern, edgy, sexy feel."
Bob Jezowski, executive VP, women's ready-to-wear, Macy's 151 West 34th Street, at Seventh Avenue		"Reach for a sweatercoat to layer on before walking out the door. They're the perfect piece to warm up in for the cool days ahead."
Kal Ruttenstein, senior VP, fashion direction, Bloomingdale's 1000 Third Avenue, at 59th Street		"The international uniform for fall is the black peasant top with narrow, low-cut jeans and high-heeled sandals."

September 14
A store full of the company's covetably flirty French basics (yes, you've seen them at Barneys Co-op).

A Pea in the Pod ➤

860 Madison Ave., at 70th St.
September 17
This stylish new store reflects the company's sophisticated approach to maternity wear.

Sigerson Morrison

242 Mott St.
November
The shoe gurus' new boutique houses their much-anticipated new handbag and small leather-goods collection.

Smythson of Bond Street

4 W. 57th St., near Fifth Ave.
The stationer to London society's new digs are done up with superfine linen; and the papers are equally spiffy and starched.

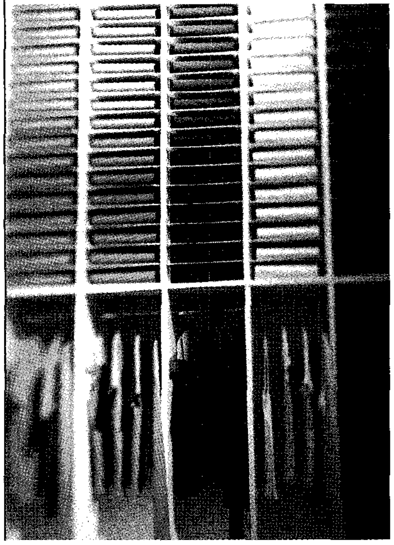
Tartine et Chocolat

475 Park Ave., near 57th St.
All the clothing and accessories your tot needs for a certain *je ne sais quoi.*

United Colors of Benetton

555 Broadway, near Prince Street
Opening in mid-September
666 Third Avenue, at 42nd Street
Opening in October
120 Seventh Avenue, at 17th Street
Opening in November

Blast from the past Remember when teenage girls thought the epitome of cool was a pair of faded jeans, *some artfully sullied tennies,* and an oversize pink-and-green sweater with a big, bold *B* on it? **New *colors*** In recent years, the company's Fifth Avenue flagship's been the sole New York source of the chic, sporty stuff. But now, Benetton is returning with a vengeance—and those too young to remember when these shops were on practically every midtown block will be able to get the goods at three more 10,000-square-foot stores. **To B or not to B?** The initial sweaters are long gone. The stores now carry colorful wool coats ($178–$218), flat-front pants ($68–$88), a-line skirts ($58–$68), and other urban essentials.



Fall Preview Edited by Michael Steele and Mark Horowitz. Written and reported by David Amsden, Sarah Bernard, Christopher Bonanos, Ethan Brown (music), Bridie Clark, Derek de Koff, Simon Dumenco, Meryl Gordon, Sam Grobart, Logan Hill (theater), Jared Hohlt, Ben Kaplan (movies), Boris Kachka (books), Jeremy Kuhn, Alexandra Lange, Robert Levine, Deirdre Moran, Edith Newhall (art), Andrea Pantor, Shyama Patel (shopping), Robert Patronite, Robin Raisfeld, Mark Stevens, Lara Weibgen, Sara Wilson, David Yaffe, Jada Yuan, and Alicia Zuckerman (classical and dance).

Photograph by Kenneth Chen.

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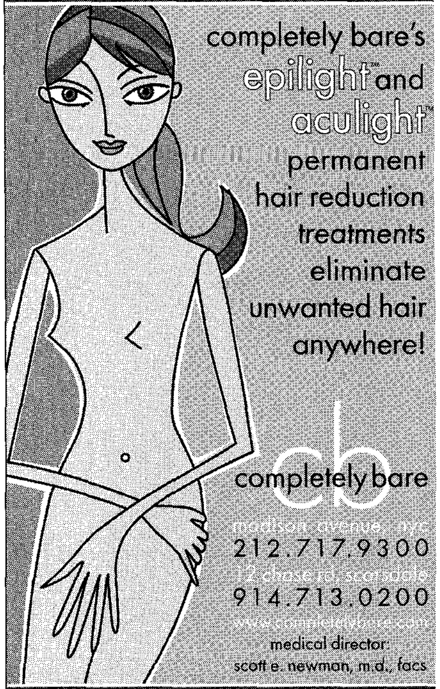

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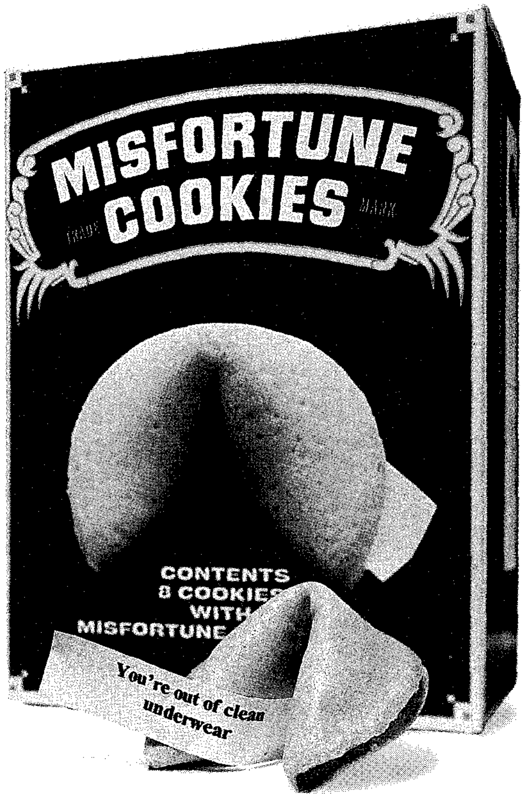
Best Bets

RIMA SUQI

Screen Saver Fashionistas have long snubbed laptop carriers for their lack of style. They have a point: Who wants to put a chic G4 Titanium in a glorified padded envelope? Enter the new computer bag from Tod's. Sure, it could cost you more than the computer. But to run a hand over that luscious leather (red, black, brown, green, or natural), unlock the zipper, and check out the inside compartments is to fall in love. A bag this beautiful is bound to get a lot of use, whether you're toting a computer or not ($2,300).

▶ **TOD'S**
650 Madison Avenue, near 60th Street/212-644-5945



Horror-Scopes The dinner-party set's latest dessert isn't a low-cal mousse or an anything anglaise. It's a cookie with a slightly nasty fortune inside. The aptly named Misfortune Cookies come in boxes of eight, each with a different fortune, like "If your brain was taxed you'd get a refund" and "Do people often confuse you with someone interesting?" It's the perfect thing to get those lingering guests out the door ($7.50).

▶ **E.A.T. GIFTS**
1062 Madison Avenue, near 80th Street/212-861-2544

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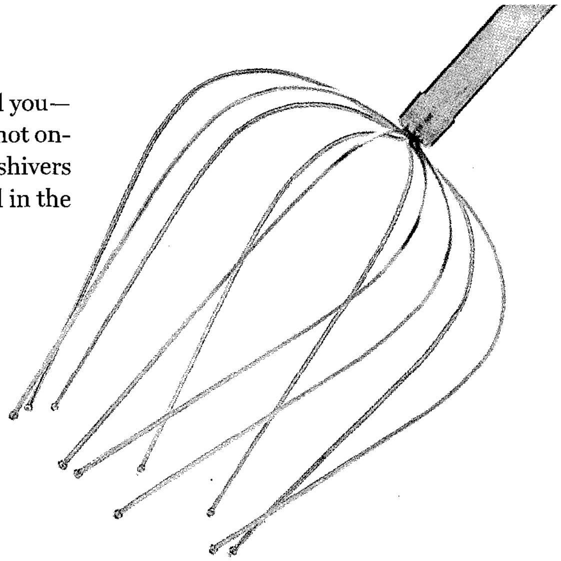
Sign up for the **Best Bets daily newsletter** at www.newyorkmetro.com/newsletters. Every Monday through Friday, we'll e-mail you a new "Best Bet" and a "Sales & Bargains" update. While you're there, search our online guide to more than **1,500 of New York's best shops.**

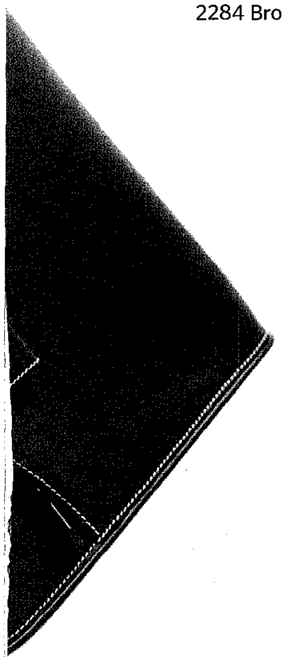
Photograph by Steve Wisbauer (cookies).



Head Trip

Don't let the menacing look of this item fool you—one test drive and you'll be hooked. It's a head massager, and not only will its spindly legs lovingly caress your scalp, they'll send shivers down your spine and leave your hair looking like you romped in the sack all afternoon. Which isn't a bad thing ($18.95).

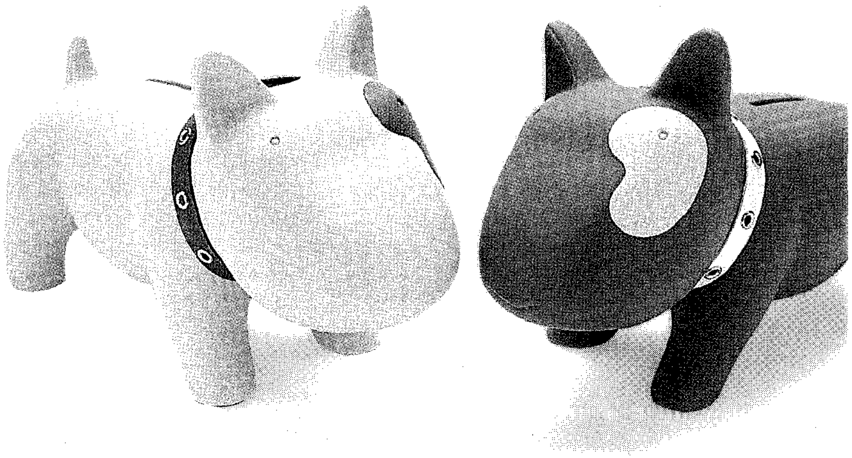
▶ **ALPHABETS**
2284 Broadway, near 82nd Street/212-579-5702

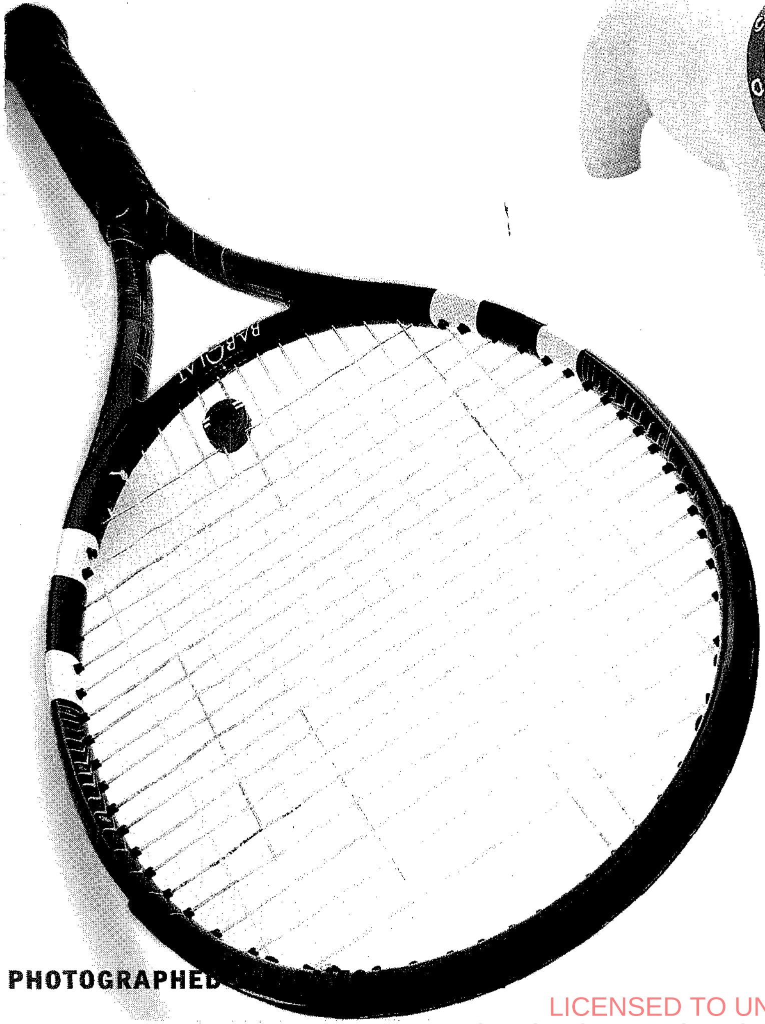


Ka-Ching!

Why would you want a little piggy guarding your stash of cash when you could have a big, bad dog? In the war of oink versus bark, we choose bark. The doggy bank comes in four colors (with contrasting collars) and it's made of high-density plastic, so there's no chance of breaking the bank ($14).

▶ **RANDOM ACCESSORIES**
169 Thompson Street/212-358-9079
▶ **MXYPLYZYK**
125 Greenwich Avenue/212-989-4300





High Strung

If the U.S. Open has you inspired to play tennis again, you owe it to yourself to ditch your old, dusty wooden racquet and take a swing at Babolat's new Pure Drive. This graphite wonder comes in two sizes, a standard 27-inch and a 27½-inch, and is used by hot young American pro Andy Roddick. "A lot of racquets give you either power or control," explains Mark Mason of Mason's Tennis Mart. "This one perfectly combines the two." Just remember how to get to Flushing: practice ($179 for racquet, strings are $38 to $65 extra).

▶ **MASON'S TENNIS MART**
56 East 53rd Street/212-755-5805
www.masonstennis.com

PHOTOGRAPHED

BRIDIE CLARK

Fit for a Queen

Mod Victoriana is this season's hottest import, and at these prices you won't have to keep a stiff upper lip while snapping up tweedy hats, velvety bags, and white lace blouses.

FLIP THROUGH A STACK OF fashion magazines, close your eyes, and we guarantee that you'll be thinking of England: These days, it seems that everywhere you turn there's a cheeky revival of buttons-and-lace Victoriana. Want to look properly fashionable without having to pawn the family jewels? Check out our of-the-moment turn-of-last-century picks, and you'll be able to keep up appearances and maintain financial restraint.

Steven Alan's soft cotton button-up (pictured, $143)—an upgrade from your run-of-the-mill oxford—won't find much rest in your closet. The subtle darting embroidery in the brown fabric is an elegant touch. (Add a miniature cameo brooch—pictured, around $26—and you've really hit the mark.) **BCBG**'s white lace blouse (pictured, $122) is timelessly pretty and feminine and pairs perfectly with virtually anything (jeans, velvet, you name it). **Club Monaco**'s runway-knockoff corset top (pictured, $69) lets the wearer breathe easy—a far cry from the whalebone contraptions worn by our pinched-waist foresisters (pass the tea cakes, please). At **Old Navy**, they might as well raise the Union Jack: Choose from rows of shirred-front button-down shirts ($22), or top it off with a sporty tweed hat (pictured, $12.50) or a boxy bag ($26.50). We love **Betsey Johnson**'s cranberry-velvet bag (pictured, $295), complete with tassels and sewn-on silk flowers. And fasten **Express**'s cameo necklace (pictured, $24) at your throat for a delicate finishing touch. *Steven Alan, 60 Wooster St. (212-334-6354); BCBG Max Azria, 744 Madison Ave., near 65th St. (212-717-4225); Betsey Johnson, 138 Wooster St. (212-995-5048).*

Picks of the Week

SSS Sales Co. is marking down Levi's jeans, woven button-downs, denim tops, knits, tees, and jean jackets by at least 60 percent: Nothing is more than $50. *261 W. 36th St., second floor (212-947-8748); A.E., M.C., V.; Tues. 10-7, Wed. 10-6, Thurs. 10-7, Fri. 10-6, Sat. 10-4; 9/4–9/8.*

Peacock Alley's luxurious linens are 30 to 50 percent off: Duvet covers, plush towels, and its famously soft sateen sheets. Scalloped matelasse coverlets begin at $73. *334 E. 59th St. (212-751-7005); A.E., M.C., V.; Mon.-Fri. 10-6, Sat. 10-4; 9/4–9/15.*

Giorgio Armani and **Emporio Armani** will be 90 percent off at Woodbury Commons. A black silk knee-length dress for $185 (originally $1,850) makes it worth the trek. *Route 32, Central Valley, N.Y. (914-928-9400); A.E., M.C., V.; Mon.-Sat. 10-9, Sun. 10-8; 8/30–9/16.*

Showroom Seven International's fall and winter collections from cutting-edge designers—such as Ghost, Imitation of Christ, Petro Zillia, and Whistles—are all up to 60 percent off. Erickson Beaman beaded jewelry (the stuff you drool over at Barneys) is now $45 to $350. *498 Seventh Ave., twenty-fourth floor (212-643-4810); A.E., M.C., V.; Tues.-Fri. 10-7, Sat. 10-6; 9/4–9/14.*

The Collective Elite has Daryl K, Katharine Hamnett, and Juliana Collezione at discounts of up to 70 percent. Daryl K Western-style shirts are now just $30; men's leather jackets are $150 (down from $795). *560 Seventh Ave., at 40th St., second floor (212-229-5364); A.E., M.C., V.; Wed.-Thurs. 9-7, Fri. 9-6, Sat. 10-4; 9/5–9/8.* ■

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Daily updates! Go to www.newyorkmetro.com/sales for "Sales & Bargains" updates Monday through Friday, or search our online guide to more than **1,500 great New York shops.**

Photographed by Aimée Herring.

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11. The Marmara-Manhattan. The Marmara-Manhattan is a luxury extended-stay hotel that offers turn-key living on the Upper East Side. Close to the parks, museums, restaurants and specialty boutiques, The Marmara-Manhattan is an ideal home away from home. For more information, call 212.427.3100 ext. 80207 or visit www.marmara-manhattan.com.

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15. Rhode Island. East Bay antiquing. Providence's cultural gems. Newport's seaside charm. South County's color and coastline. For a relaxing fall getaway call 1.888.U.UNWIND or go to www.visitrhodeisland.com.

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25. The Inn at Fox Hollow. An upscale, extended-stay hotel conveniently located on Jericho Turnpike in Woodbury, New York, features 145 spacious suites with full kitchens. Other amenities include five conference rooms, complimentary breakfast and hors d'oeuvres weekdays, heated pool and Jacuzzi. Call 1.800.291.8090 or www.theinnatfoxhollow.com.

26. The Long Island Convention & Visitors Bureau and Sports Commission. The LICVB & SC promotes Long Island as the premiere destination for individuals, tours, meetings and conventions, tradeshows and sporting events. It is recognized as the spokesperson for tourism and related industries. www.licvb.com.

27. Nassau County Museum of Art. Historic mansion on 145 park-like acres. Continually changing world-class art exhibitions showcasing internationally renowned artists. Picturesque grounds contain over 30 pieces of outdoor sculpture and the Tee Ridder Miniatures Museum. www.nassaumuseum.org.

28. Southampton Inn. Amid elegant estates - a charming, full-service Inn and Conference Center featuring 90 gracious guestrooms in the heart of the historic Southampton Village. Call 1.800.832.6500 or visit www.southamptoninn.com

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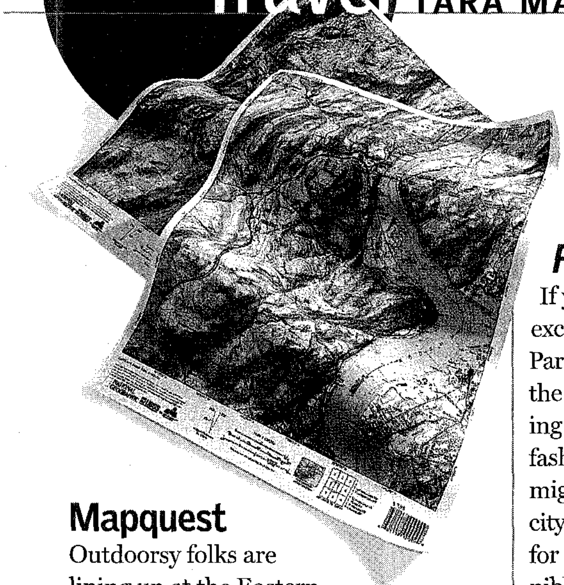

Mapquest

Outdoorsy folks are lining up at the Eastern Mountain Sports store downtown to print customized topographical maps for hiking, camping, and fishing excursions. The brand-new National Geographic Map Machine enables active types—mountain-bikers, backpackers, back-country skiers—to design tear-resistant, waterproof maps that cover between 15 and 25 square miles and detail changes in elevation, as well as lakes, streams, and roads. Mapmakers can search by place name, choose a scale, opt for 3-D shaded relief, and overlay with latitude and longitude lines (for use with a GPS). The database currently covers the Northeast and will soon expand to the entire U.S. Each map prints in under four minutes and costs $7.95. (EMS, 591 Broadway, near Prince Street; 212-966-8730.)

Faux Fashionista

If you're planning an excursion to Milan or Paris this fall, consider the pleasures of watching the international fashion flock, which migrates from city to city this time of year for the spring 2002 shows, nibbling on Versace and Armani here, Chanel and Helmut Lang there. If you want to rub bony shoulders with the likes of Anna and Donatella in Milan (September 22–October 3), try frequenting their favorite nesting places, the Grand Hotel, Four Seasons, and Principe di Savoia, where the bar scene is definitely *the* scene. Have a late dinner at Le Langhe (a favorite of Tom Ford's), Da Giacomo, Bice, Bagutta, or Nobu. In Paris (October 5–13), the heavy hitters stay at the Ritz; other good bets are Hôtel Meurice, Hôtel de Crillon, Hôtel Costes, and Hôtel Montalembert. Lunches are a must: Try Davé, Spoon, L'Avenue, or the brand-new Nobu. And as for London, is anyone even going?

DEAL OF THE WEEK

It's nearly impossible to get a hotel room in Vermont during fall foliage, but five of Stowe's top inns are saving a few spots for *New York* Magazine readers. Get access to one of these rooms when you mention this page and book at least three nights in October—with a 20 percent discount, to boot. Call 800-24-STOWE.

Battery Spark

When we first heard about the new Ritz-Carlton in Battery Park, we thought, *Great, another stodgy tower for suits.* But a recent visit to the construction site was full of surprises. Blond woods. Art Deco styling. Original, contemporary art by local artists. And views, views, views. The Statue of Liberty out one window, the World Trade Center out another. But most surprising was the Ritz's reported target market: Wall Street types, of course, but also lots of tourists. After all, Ellis Island, Lady Liberty, and the Twin Towers are right there, plus a new Battery Park Museum Mile is emerging with the pending arrivals of the Skyscraper Museum, the Museum of the City of New York, and the Museum of Women—not to mention the Guggenheim proposal. (Ritz-Carlton opens in October; 212-800-241-3333; rooms from $375.)

etc.

VILLA VERSACE The late Gianni Versace's fresco-filled South Beach mansion will become a hotel by mid-December. The current owner has restored the $19 million abode, complete with pink volleyball court and Venetian fountains, and will rent the fifteen stained-glass-and-mosaic-studded suites starting at $2,000 (phone number not yet available). **FOODIE FLUSH** Las Vegas's Bellagio hotel has just added another restaurant card to its fine-dining hand. Nectar, which features a raw bar and dishes like barbecued-sparerib salad, is headed up by John Schenk, formerly of the Monkey Bar and Clementine (702-693-7223). **CLUB CLASS** Watch out, Schrager: The City Club Hotel opens across the street from the Royalton in November, and with DB Bistro Moderne on the first floor, it'll be a hit. Of course, the Jeffrey Bilhuber-designed rooms, Hermès toiletries, and ubiquitous Frette linens don't hurt either (212-921-5500; rooms from $275).

Top photograph by Joe Scafuro. Illustration by Luc Latulippe.

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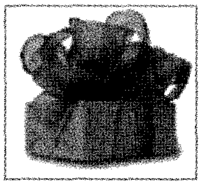

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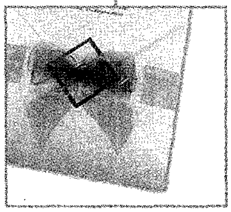

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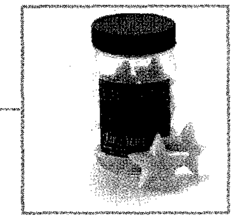
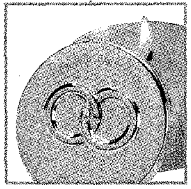
Champagne Ribbon Invitation



BRIDESMAID GIFTS
Jar of star soaps



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FALL GETAWAYS

ESCAPE FROM THE ORDINARY TO THESE EXTRAORDINARILY DIVERSE DESTINATIONS

1 Table-hopping at Mohegan Sun **2** High style at The Fairmont Miramar **3** Puttin' on the Ritz in Key Biscayne, Fla. **4** Savoring Bermuda's hidden views **5** Frolicking in the hay on Long Island **6** Relishing the New Jersey shore's quiet side

After the sultry days of a New York City summer, the crisp, cool air of fall rouses New Yorkers from their languor. Where to go? What to do? Will it be a weekend festival in a nearby state, with pumpkins, hayrides, and wine, or perhaps an expedition to an exotic island with a temperate climate and shoulder-season rates that make it extra affordable? ● As some New Yorkers leave the city, visitors arrive in droves to sample the new season of plays and exhibits. After a day of shopping, they look for a home away from home in which to put up their weary feet — and we have that, too. ● It's not too late to plan your autumn escape. > >

Creative Services Director Beverly Hood Allen Editor Christy Casamassima Creative Wink Creative Writer Terese Loeb Kreuzer Research Lory Conklin

2-5 NOV 2001

BERMUDA CULINARY ARTS FESTIVAL

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A Taste of Bermuda

TOP CHEFS & GOURMANDS FLOCK TO ISLAND FESTIVAL

"STIMULATING!" "EXCITING!" That's what Michael Otsuka, co-executive chef at New York's Verbena restaurant along with his wife, Diane Forley, says about the chance to go to Bermuda where he can be in a "wonderful setting" and "come into contact with people who share an enthusiasm for great food."

Otsuka and Forley will be among 11 celebrity chefs from leading U.S. restaurants who will be tempting visitors with their spectacular creations at Bermuda's First Annual Culinary Arts Festival, Nov. 2-5.

"This is not just about cooking," Otsuka says." It's about having a great experience."

You won't have to make a whirlwind trip of the United States to sample some of the best food in the country if you head to Bermuda for the festival.

Jody Adams of Rialto and Michael Schlow of Radius will be coming down from Boston. In addition to Otsuka and Forley, the New York contingent will include Andrew Carmellini of Café Boulud, Laurent Gras of The Waldorf=Astoria's Peacock Alley, and Michael Lomonaco of Windows on the World. Guillermo Pernot will demonstrate the Latin American accents of ¡Pasión! as he re-creates them in Philadelphia.

Michel Richard of Michel Richard Citronelle and Jeff Tunks with DC Coast are coming to the festival from Washington, D.C. and Norman Van Aken of Norman's will head up from Miami.

In addition, gifted local chefs will prepare authentic Bermudian delicacies. Bermuda is noted for its fresh fish. Lobster, wahoo, tuna, snapper and bonito are among the fish that will be in season.

Three gourmet dinners and gourmet breakfasts are on the menu for festival attendees.

Sara Moulton, executive chef of the Gourmet Cooking Arts Center and host of Food Network's *Cooking Live!* and Michael Green, *Gourmet* magazine's wine consultant, will welcome guests at an opening cocktail party followed by a dinner that will represent the culmination of a three-week-long competition among a dozen local restaurants.

Gifted local chefs will prepare a four-course meal paired with wines chosen by Mr. Green. Celebrity chefs will dine with festival participants that night, and all will be asked to pick their favorite restaurant based on creativity, presentation, service, and ambience.

During the day, epicures can work up an appetite by snorkeling, wreck diving, horseback riding, or playing tennis or golf on one of the island's eight golf courses.

And even in November, this semi-tropical island 774 miles from New York City, will have mild temperatures in the 70's, just right for strolling on the island's famous pink beaches. In fact, visitors, like natives should be prepared to do a lot of walking. Cars are limited on the island to one per family. Many people get around by moped, bicycle, or in horse-drawn carriages.

Reflecting Bermuda's status as a British Colony, BermudIans play soccer and cricket, speak the Queen's English with a Caribbean accent and are governed by a Parliament during whose weekly debates from November through June, the Speaker of the House wears a white wig.

Packages for the Culinary Arts Festival are priced per person based on double occupancy. They include three nights in a luxurious hotel, airfare, festival activities, island tours, ground transportation, and other inclusions, such as a special gourmet gift on arrival and a welcoming cocktail reception. From New York, the cost is $2,149 to $2,799, depending on accommodations.

Bermuda Department of Tourism
Global House
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Hamilton HM 12, Bermuda
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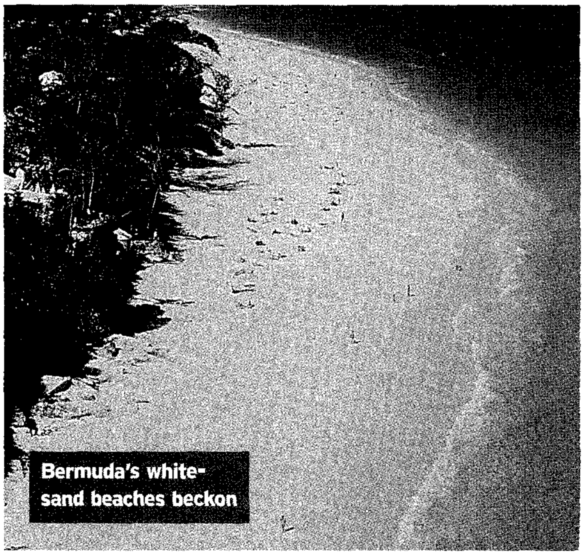
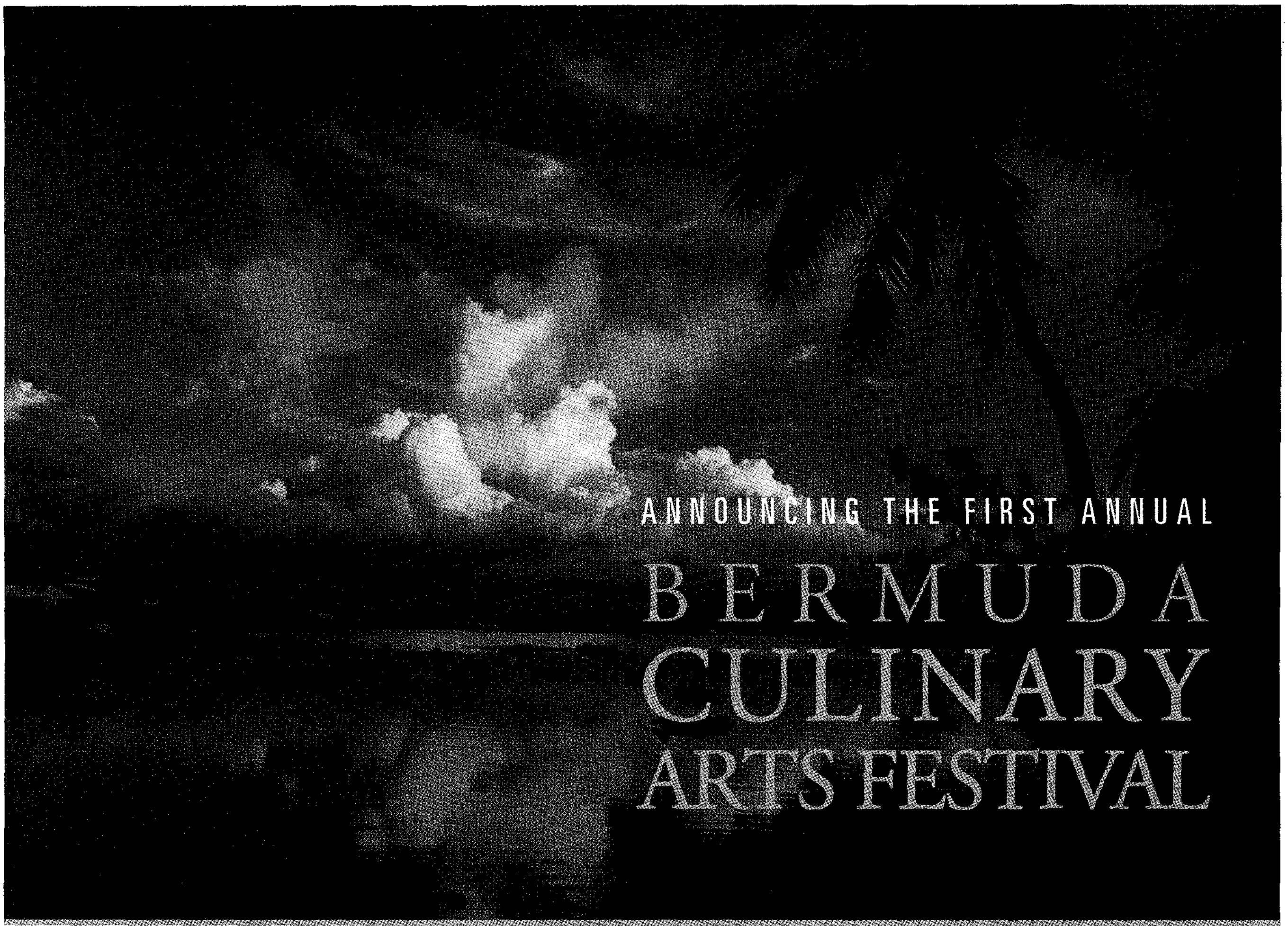

Bermuda's white-sand beaches beckon



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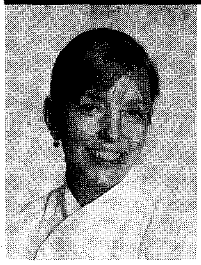
Bermuda invites you to a world-class culinary event — the first annual Bermuda Culinary Arts Festival. Three glorious days of food and wine tastings, cooking demonstrations, gourmet dining and cigar events. The Festival also offers intimate conversation with celebrity chefs, a gala dinner, cocktail receptions and fabulous entertainment. And of course there are also the pink sand beaches, turquoise water, championship golf and cultural attractions that make Bermuda unlike anywhere else in the world. And it's all just two hours from the East Coast. All-inclusive packages start at $2,740.

GUEST HOSTS



SARA MOULTON
Executive Chef, Gourmet Cooking Arts Center.

MICHAEL GREEN
Gourmet magazine wine consultant.

Gourmet

Packages include round-trip airfare, hotel accommodations, admission to all festival events, all applicable taxes, gratuities and levies, and all ground transportation including airport transfers. Rates are per person, double occupancy. Packages are subject to availability and subject to change. Prices vary based on gateway city, length of stay and hotel selection.

FOR FESTIVAL INFORMATION AND BOOKING, CALL

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The Butler Will Do It

WHITE-GLOVE PAMPERING ON KEY BISCAYNE, FLA.

FOR A SYBARITIC FALL vacation where you will be treated like a maharajah, book yourself into the new Ritz-Carlton in Key Biscayne, Fla.

Key Biscayne, six miles from downtown Miami, is the southernmost barrier island in the United States. The 402-room hotel, which opened there in July, is the first oceanfront luxury resort to be built in the Miami area in the last three decades.

Here, you will get the full "butler" treatment. A Travel Butler will meet you at Miami International Airport, collect your baggage, whisk you to a waiting town car and escort you to the resort. He or she will help you to unpack and will bring you amenities from your favorite beverages to your favorite kind of pillow.

The Ritz-Carlton, Key Biscayne has more tennis courts than any other Ritz-Carlton property, including one exhibition court. If you're a tennis player, a Tennis Butler will be on hand to cool you with refreshing spritzes of mineral water, offer cold hand towels, deliver a choice of beverages and retrieve tennis balls that fly over the fence.

Should you decide to go for a dip in one of the hotel's two ocean-view pools, a Pool Butler will deliver tropical beverages to you on a silver platter along with cold, scented hand towels and fruit brochettes while a Pool Concierge will track down your favorite CD, locate a best-selling novel or just make your dinner reservations.

Before and after your swim, specially trained personal assistants will give you a poolside tanning massage. For a more complete massage and other therapies, there's a 20,000 square-foot spa which offers more than 60 kinds of treatments.

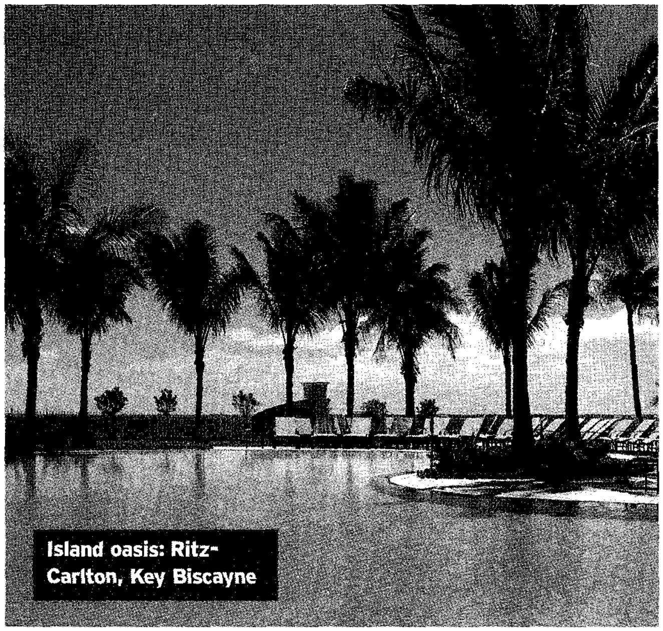
Afterwards, should you have to do some work, a Technology Butler will be on call 24 hours a day to help with any problems that might arise when you try to connect to the Internet, use your in-room fax machine or organize a conference call.

Your guest room will be outfitted with a feather bed and down comforters, Frette linens and comfortable, Caribbean-inspired furnishings.

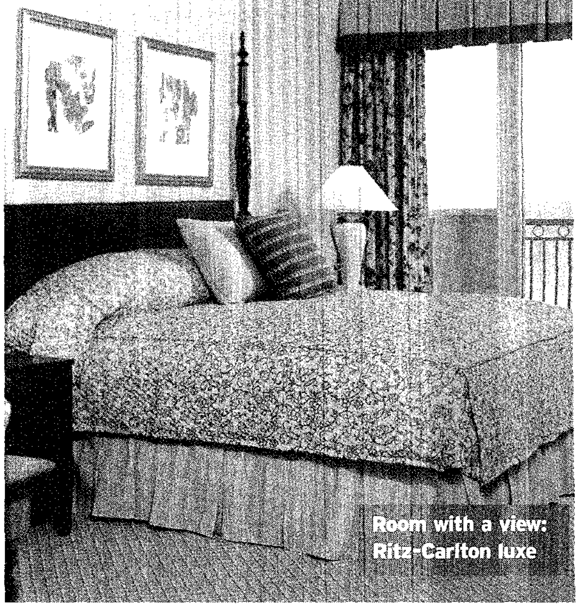
During the day, you will find there's plenty to do off the property as well as on. The Crandon Golf Course, named one of America's top 75 courses by *Golf Digest*, is just five minutes away or perhaps you'll want to try windsurfing, sailing, scuba diving, snorkeling, or jet skiing – or just relaxing on the Ritz-Carlton's 1,200 foot-long golden sand beach.

Between now and Sept. 30, the hotel is offering a Key to Paradise package which costs $789, double occupancy, for three nights and four days based on availability.

It includes deluxe accommodations, a daily continental breakfast for two, one therapeutic beauty or wellness treatment per person, unlimited use of the fitness center, sauna, steam and relaxation lounges, unlimited use of the tennis facilities, as well as unlimited use of bicycles for island tours. A VIP pass for two to 10 Miami-area attractions including the Miami Seaquarium, Everglades Alligator Farm, Miami Metro Zoo, and Parrot Jungle and Gardens may also be yours.



Island oasis: Ritz-Carlton, Key Biscayne



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The Fairest of Them All

SANTA MONICA STAR GETS A $16 MILLION FACE-LIFT

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"There" is The Fairmont Miramar Hotel in Santa Monica, California, and they slept there because that was THE place to sleep.

Situated atop the scenic bluffs overlooking Santa Monica Beach, the 302-room hotel is on the site of an 1889 mansion built by Sen. John P. Jones, the founder of Santa Monica. You bet he chose the best piece of land.

An 80-foot-tall fig tree, which stands on The Fairmont Miramar Hotel grounds today, was planted by the Jones family around 1890. It is one of Santa Monica's oldest landmarks.

After a recent $16 million renovation of the lobby and guest rooms, the grand Miramar is better than ever. Accommodations include 32 poolside bungalows with deluxe marble bathrooms and oversized tubs. Some have ocean views and private balconies or terraces.

Miramar guests enjoy a health center, spa, heated swimming pool, and beach

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KEY BISCAYNE

FALL
GETAWAYS

Garden Terrace, Fairmont Miramar

access. Carrying on a tradition established by Georgina Jones, the senator's English-born wife; tea with finger sandwiches, freshly baked scones, and pastries are served in the Koi Pond Lounge and Garden Terrace from 3 p.m. to 5 p.m. daily.

The hotel is located nine miles from Los Angeles International Airport and a short drive from The Getty Center with its extraordinary collection of pre-20th century paintings and antiquities. Beverly Hills, West Los Angeles, Century City, Malibu and Venice Beach are also nearby.

Santa Monica Pier, renowned for its historic carousel, is within walking distance. So is the Third Street Promenade, famous for its fine restaurants, performance artists, movie theaters, shopping, and a weekly farmers' market.

From now through the end of 2001, The Fairmont Miramar is offering a third night free to guests who book two nights at the published rate. Ask for the "Three's A Charm" package.

The Fairmont Miramar is one of 37 city and resort hotels in the United States, Canada, Bermuda, Barbados and Mexico managed by Fairmont Hotels & Resorts, the largest luxury hotel management company in North America.

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Cozy dining alcove at Fairmont Miramar

Land of the Rising Sun

THE CASINO OF THE SKY COMES TO CONNECTICUT

WHEN THE MOHEGANS OF Uncasville, Connecticut, decided in the early 1990s to build a casino, they wanted it to be more than a gaming establishment. They wanted it to reflect tribal history and the tribe's traditional relationship with the earth and its bounty. The result, the 180,000 square-foot Casino of the Earth, opened in October 1996 and has been delighting and dazzling visitors ever since.

But when the tribe wanted to expand, the problem was what to do for an encore? They engaged some of the finest architects and designers in the country who came up with an ambitious $1 billion expansion plan, which includes The Casino of the Sky, with 115,000 square feet.

When it opens on Sept. 25, the chances are that many visitors will say it exceeds anything they could have imagined.

The centerpiece is Wombi Rock, a soaring structure of translucent alabaster and onyx designed to resemble a massive rock outcropping. The ceiling has the largest fully functioning planetarium in the world, which will project an ever-changing display of constellations, sun cycles, and stirring clouds.

The rock will pulsate with lighting effects to complement the planetarium show.

The Casino of the Sky will also include retail shops, a 10,000-seat arena for world-class entertainment and sporting events, an intimate 300-seat cabaret, and several new restaurants to complement the 20 in the Casino of the Earth.

The restaurants will include Jasper White's Summer Shack, which has been the talk of Boston, Big Bubba's BBQ for authentic barbecue and southern dishes, New York's famed Stage Deli, Todd English Rustic Kitchen, Johnny Rockets for burgers and malts, and two Michael Jordan establishments — Michael Jordan's Steak House and Michael Jordan's 23 Sport Cafe.

The retail shops at Mohegan Sun currently sell Native-American crafts, fine apparel, premium cigars, signature items, and jewelry. The new stores will include Brookstone, the Discovery Channel, and Nostalgia, which sells memorabilia from the 1940s to the 1970s.

A new 34-story hotel is rising next to the casino. Scheduled to open in April 2002, it will have a world-class spa, a huge indoor pool, a solarium, and fitness center.

One of the most dramatic elements of the new complex will be a reflecting pool in the lobby of the hotel from which a stream will flow into The Casino of the Sky, cascading down an 85 foot-tall drop called Taughanik Falls.

While awaiting the hotel opening, visitors to Mohegan Sun will find that there are many places to stay in the area. They range from chains to charming bed-and-breakfasts and old-fashioned inns. For more information, contact Mystic Coast & Country (1-800-My Coast) or Connecticut's Mystic & More (860-444-2206).

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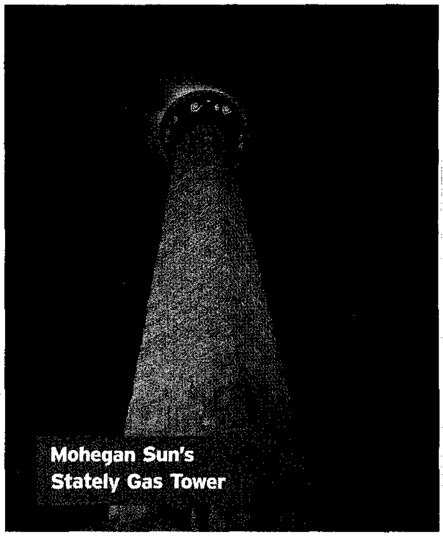
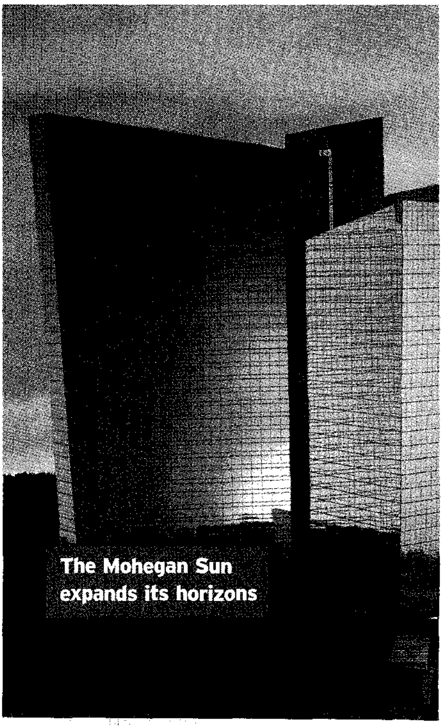
www.mohegansun.com



Mohegan Sun's Stately Gas Tower



The Mohegan Sun expands its horizons

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Irish Country Charm

IRELAND IS ABLAZE WITH COLOR AND CULTURE

AUTUMN PAINTS THE IRISH countryside in a tapestry of brilliant colors. This is a time, also for festivals that celebrate the arts and agriculture.

Ballinasloe in County Galway is known for its October Horse Fair, while in Wexford, enjoy the annual Opera Festival during the last two weeks of the month. Cork, a famous seafaring town that dates back 1,200 years, has a jazz festival at the end of October.

One of the best ways to experience these, and other events, or just to tour the beautiful Irish countryside is with an Aer Lingus "Go-As-You-Please" Vacation.

Aer Lingus is the national airline of Ireland. With Go-As-You-Please Vacations, you travel at your own pace with open-dated, prepaid vouchers. You decide how many nights you want to stay and what kind of accommodations you require.

The packages include an Avis car rental and accommodations in bed and breakfasts, fine hotels, Irish country manors and historic castles. You can choose to stay in a variety of accommodations.

If you wish to stay in B&Bs, where you will be hosted by an Irish family, you will have over 1,000 from which to choose, all owned and run by members of the Irish Farmhouse and Town & Country Homes Associations. B&B accommodations are unreserved and can cost as little as $25 per person per night.

Or perhaps you would prefer to stay in a castle or manor house. All are set amidst breathtaking scenery. Most are famous for their food and wine and are featured in leading hotel and food guides. All offer impeccable service.

If you opt to stay in Go-As-You-Please hotels, you can choose from among 300 modern hotels and small family-owned inns. Hotels are generally rated three stars or higher and have private bathrooms, restaurants, and lounges. Prices range from $31 to $40 per person per night depending on the season.

The minimum stay for Go-As-You-Please Vacations is three nights. Package prices are guaranteed regardless of currency fluctuations once payment has been received.

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Old World New Jersey

A HISTORIC GETAWAY TO THE GARDEN STATE

GEORGE WASHINGTON spent a great many nights in New Jersey, not all of them, asleep. This year, the 225th anniversary of the beginning of the American Revolution, would be an admirable time to plan your own visit to one of America's first states.

One of Washington's most memorable visits began during the night of Dec. 25, 1776 when he and his army quietly crossed the icy Delaware River and surprised the Hessian mercenaries who were celebrating Christmas in Trenton. The much-needed victory was a rallying point for the weary Americans during the early years of the war.

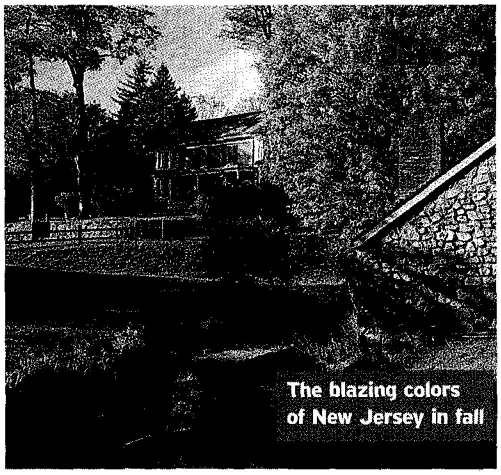
Washington Crossing State Park, a 1,000-acre park on the Delaware commemorates the famous crossing. It features a nature center, a Revolutionary War museum, and even recreational facilities.

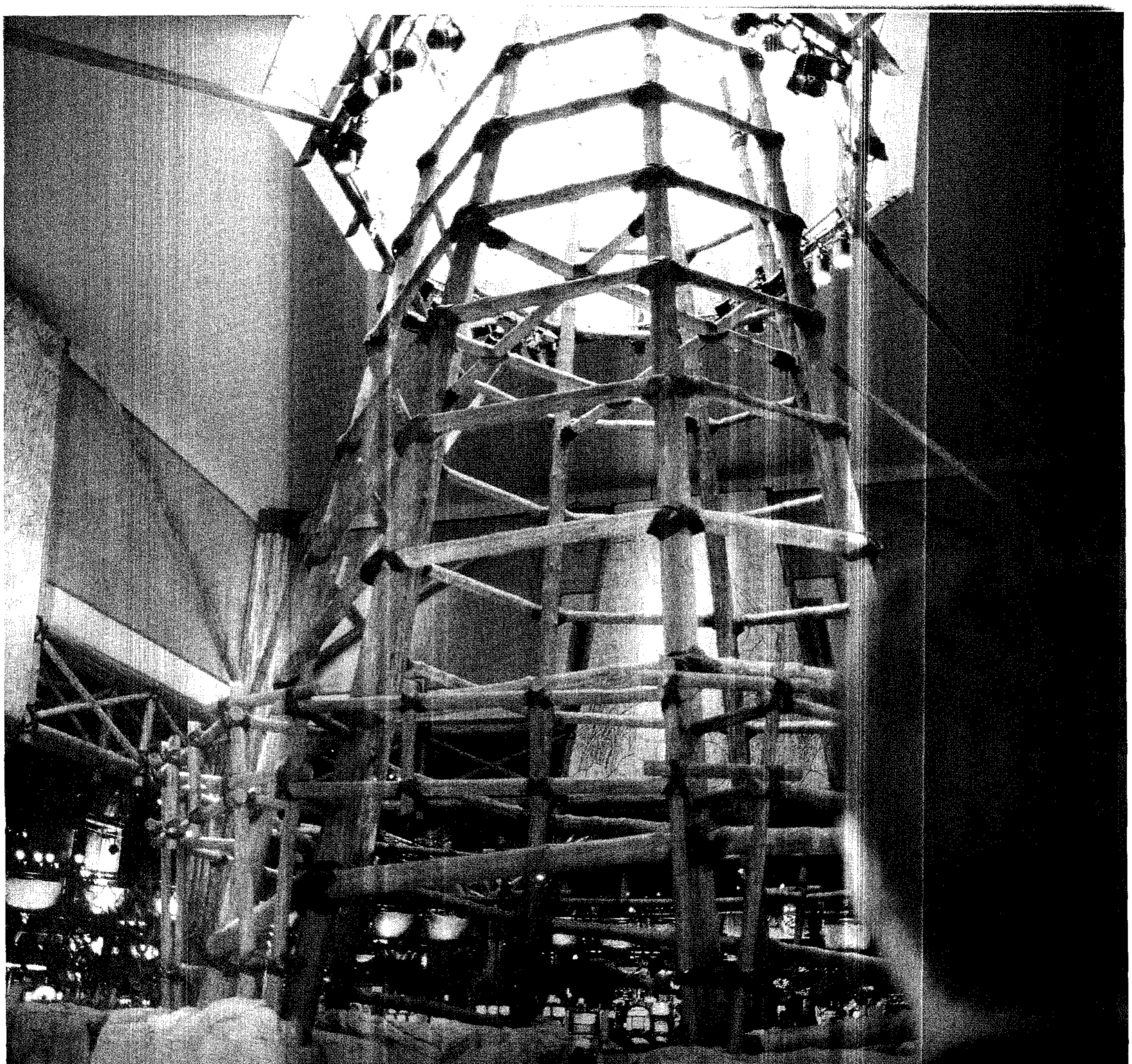
This fall, you can also tour the Ford Mansion at Morristown National Historic Park, which served as Washington's headquarters in 1779-1780. Nearby, at Jockey Hollow you can see 1,000 simple huts that housed Washington's army.

Other colonial sites include Fort Lee Historical Park, Princeton University's Nassau Hall, and the Old Barracks in Trenton, a faithfully restored military site.

Still in pursuit of history, stop at Waterloo Village in Stanhope near Parsippany. This historic village built around the mining and smelting of iron ore, has been restored to its 18th-century appearance. Waterloo later became an important port on the Morris Canal, which linked the Delaware and Hudson Rivers.

Artisans such as a gunsmith, broom maker, potter, and blacksmith demonstrate


The blazing colors of New Jersey in fall



The average distance from one "Wow, look at that," to the next "Wow, look at that": 4 feet.

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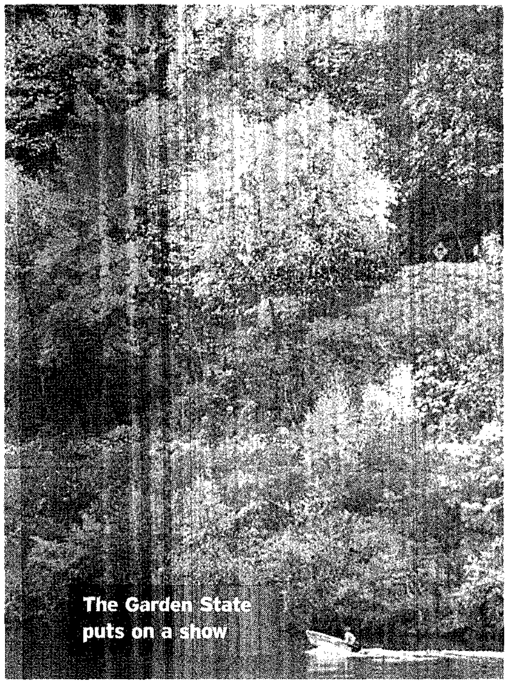
The lights of Atlantic City



The Garden State puts on a show

early American trades and crafts.

During September and October, there are several fairs and festivals at Waterloo including a music and wine festival (Sept. 15-16), an antiques fair (Sept. 22-23), a harvest festival (Oct. 20-21), and an Edgar Allan Poe reading (Oct. 27).

Elsewhere in the state, October brings Victorian Week to Cape May, the nation's oldest seashore resort. With more than 600 meticulously restored Victorian buildings, Cape May is known for its wonderful B&B's. To learn more about the history of the town, stop at the Cape May County Historical and Genealogical Society Museum , located in the County Courthouse, where you can see glass, china, furniture, whaling instruments and other artifacts, some of them 300 years old.

New Jersey's shore temperatures continue mild through the end of October, so many of the state's fall festivals take place on or near the ocean. At the Wings 'n Water Festival in Stone Harbor near Ocean City, artisans demonstrate the art of carving duck decoys. The festival takes place at the Wetlands Institute, a living laboratory for studying and preserving New Jersey's barrier islands.

And at the Cranberry Harvest Festival in Chatsworth in New Jersey's Pine Barrens, the cranberry harvest is celebrated with food, crafts, antiques and tours of the cranberry bogs.

The 1.1 million-acre Pine Barrens is the largest tract of open space east of the Mississippi River, containing many rare and endangered species – just another surprising aspect of an often surprising state.

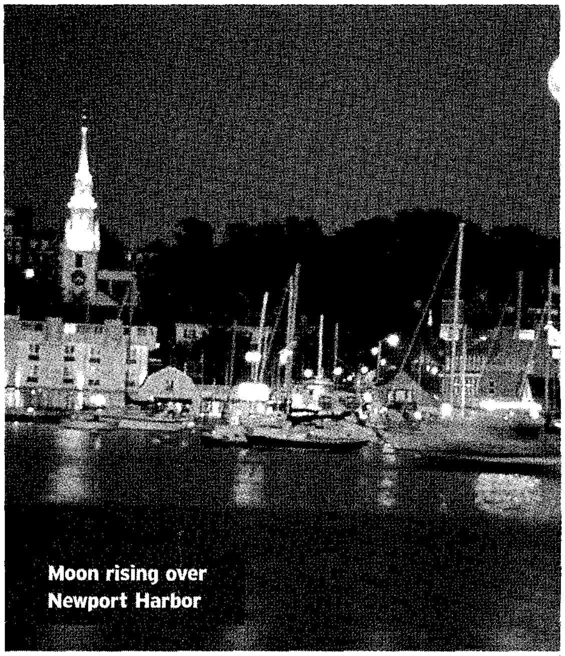
New Jersey Office of Travel and Tourism
1-800-VISITNJ
www.visitnj.org

A Walk on the Wild Side

RHODE ISLAND SHOWS OFF ITS NATURAL BEAUTY

WITH MORE THAN 400 MILES of shoreline, Rhode Island rewards the autumn beachcomber with solitude and vistas of shingle-covered homes, old lighthouses, and sun-flecked dunes. Birders and those who really want to get away from it all, can take a boat to Block Island, 12 miles offshore, and check into one of the island's lovely Victorian inns.

Beginning in late September, vivid colors paint the state's 16 wildlife sanctuaries and 2,300 acres of parkland. Hikers, bikers, and walkers find much to explore in the relatively flat farmlands of the southern and eastern parts of the state or in the hilly north and west.



Moon rising over Newport Harbor

The historic Blackstone River Valley where America's first water-powered textile mill was built in 1793 is particularly interesting. The Slater Mill still stands near the Sylvanus Brown house, once occupied by a skilled textile worker. The Wilkinson Mill (1810) houses an authentic 19th-century machine shop.

Newport, beloved by the summer yachtsman, offers a succession of festivals in the fall. On Sept. 22-23, 40 of Rhode Island's best restaurants and caterers will sell appetizer-sized portions of their most outstanding recipes on the Newport waterfront. The 13th Annual Aquafina Taste of Rhode Island also features culinary demonstrations, live music, and special kids' activities.

The 9th Annual NBC 10 Oktoberfest! comes to the Newport waterfront from Oct. 6-8 with lively Bavarian music and authentic German food, beer and wine.

The following weekend (Oct. 13-14) brings a seafood festival to Bowen's Wharf. The best seafood restaurants in Newport will be represented.

Many of the Newport mansions remain open in the fall. Among the most coveted tickets are those to see Rough Point, the Doris Duke estate that opened to the public around a year ago, featuring an interesting art collection, and spectacular view of the Atlantic Ocean.

For a different view of Newport, October is the perfect time to take in a Ghost and Graveyard walking tour, a Ghoul's Ball or the Nightmare Gallery. Haunted Newport's month of spooky walks and stories culminates on Halloween.

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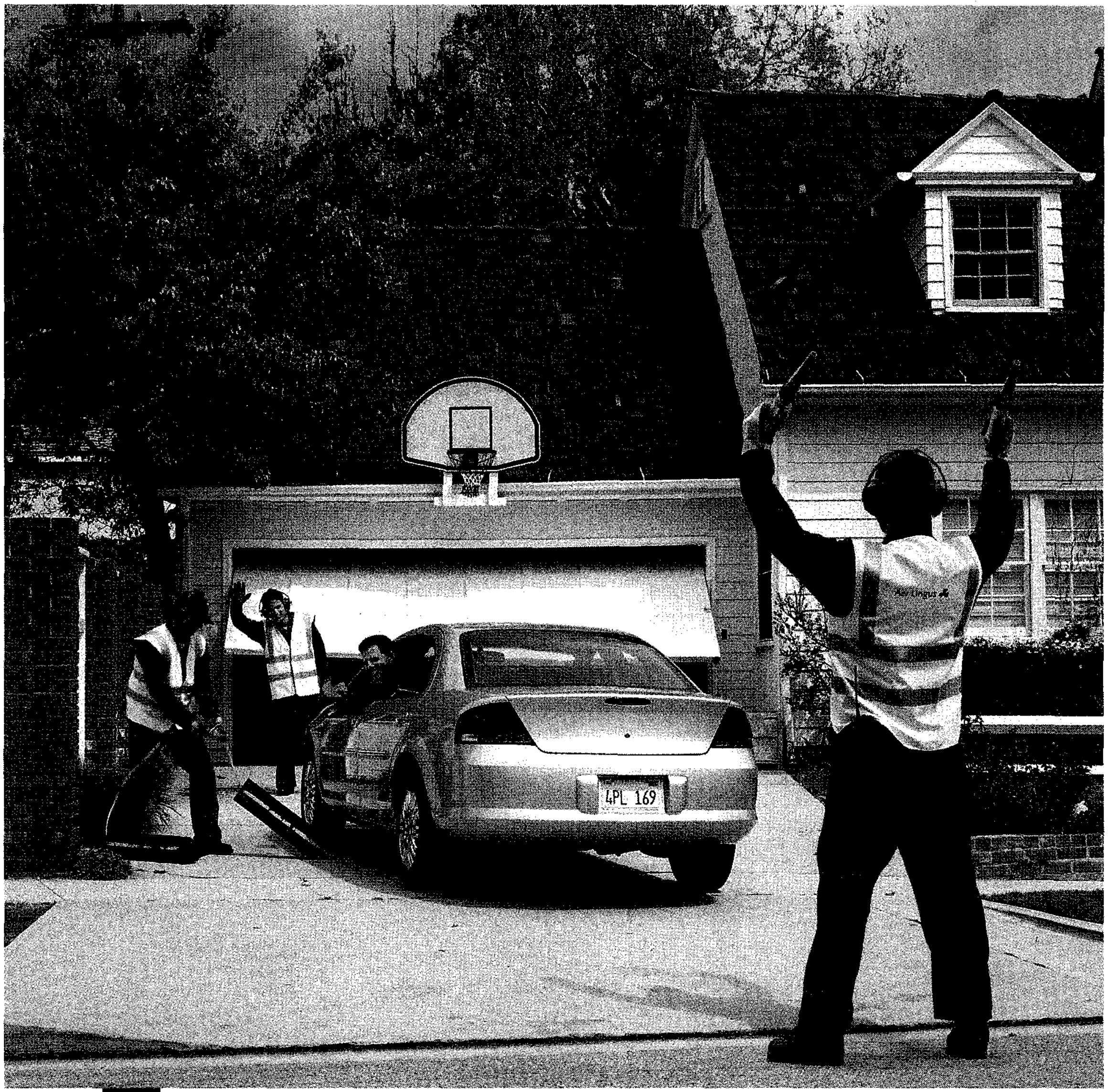

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Skyline views from The Marmara

Pied-à-Terre

AN EXTENDED-STAY HOTEL THAT'S BETTER THAN HOME

ON THE DOOR OF AN upper-floor apartment of The Marmara-Manhattan's 32-story complex on Manhattan's Upper East Side, is a child's drawing of a smiling girl surrounded by tulips. Above her head, the young artist has written "Ariella's House."

Ariella's family is one of many that has found a home-away-from-home at this residential hotel. The minimum stay is a month, but some people remain over a year.

From spring to fall, flowers bloom by the front door. The lobby is furnished with fresh flowers and comfortable leather couches in front of a fireplace.

On the 32nd floor is a newly refurbished Rooftop Lounge and Terrace with panoramic views of Manhattan. Anyone can reserve this room for private parties.

The 102 apartments range in size from one bedroom, one bath to three bedrooms with three baths. Many have balconies and stunning views. The apartments cost far less than equivalent space in luxury hotels.

Some apartments are furnished in a sleek, contemporary style, while others are more traditional. All have Internet access via Web TV, fax machines, and cordless telephones.

A 24-hour concierge on the premises helps guests make any arrangements they may desire at any time.

Everything is provided, including kitchen equipment, linens, and housekeeping services.

The Marmara-Manhattan is located in Yorkville, a pleasant residential neighborhood with easy access to other parts of New York City.

Guests receive free passes to a nearby health club. An art gallery with changing exhibitions adjoins The Marmara-Manhattan's lobby, while Manhattan's Museum Mile and premier shops on Fifth Avenue are within walking distance.

If guests need to extend their stay, the hotel will try to accommodate them. Like the young girl Ariella, guests, having settled into their home away from home, may be tempted not to leave.

The Marmara-Manhattan
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www.marmara-manhattan.com

Leading Hotels

Just One More Night

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THIS FALL, THE Leading Hotels of the World make an offer you can't refuse. "Leading Offers...One More Night" program entitles guests paying for three consecutive nights to stay "one more night" for free.

More than 170 hotels around the world are participating in the offering, which is available from now until December 31, 2001. There is no reason to hurry home if you can stay "one more night" in such noteworthy hotels as:

- The Dorcester, London, England
- Hotel Raphael, Paris, France
- Brenner's Park-Hotel & Spa, Baden-Baden, Germany
- Hotel de Paris, Monte Carlo, Monaco
- Hotel Ritz, Madrid, Spain
- Burj Al Arab, Dubai, United Arab Emirates
- The Peninsula, Bangkok, Thailand
- Hotel Bel-Aire, Los Angeles, California
- The Breakers, Palm Beach, Florida
- Hotel Plaza Athénée, New York, New York

Sometimes the best ideas are the simplest. Luxury travelers appreciate good value, and that is precisely what this offer delivers – four nights in some of the world's finest hotels, for the price of three!

For a complete list of Leading Hotels participating in "One More Night," or a Leading Directory, log on to www.lhw.com/one, or call. To take advantage of this exceptional offer, travelers simply need to specify program code LOFF34 when making reservations. This program is subject to availability. Certain restrictions may apply.

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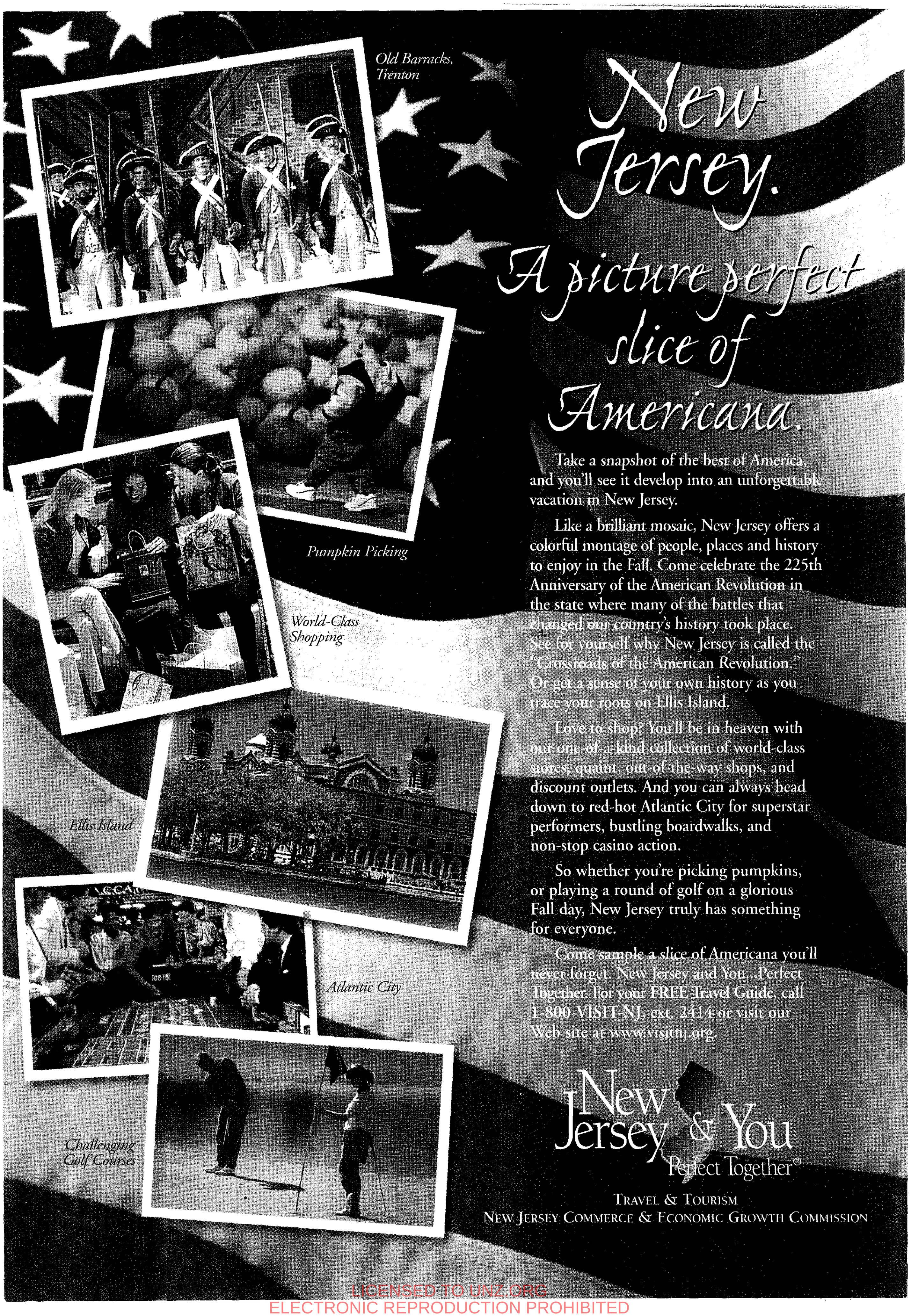
Shining Star: The Dorchester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So whether you're picking pumpkins, or playing a round of golf on a glorious Fall day, New Jersey truly has something for everyone.

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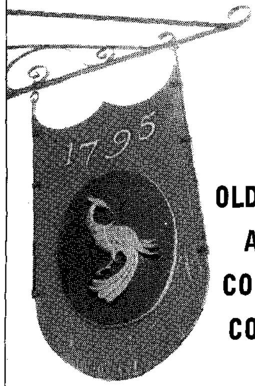
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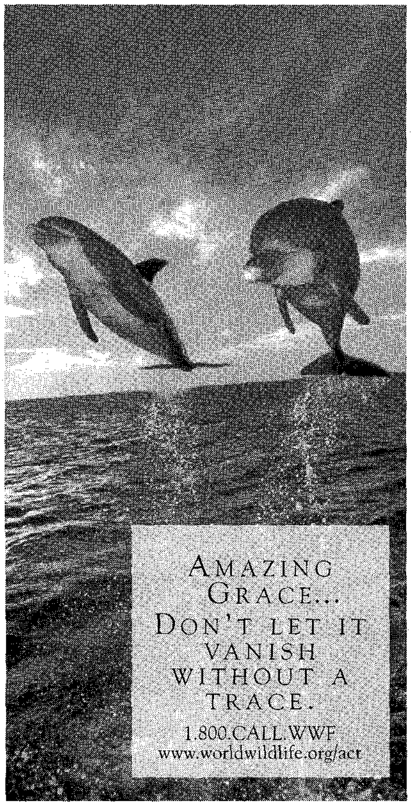
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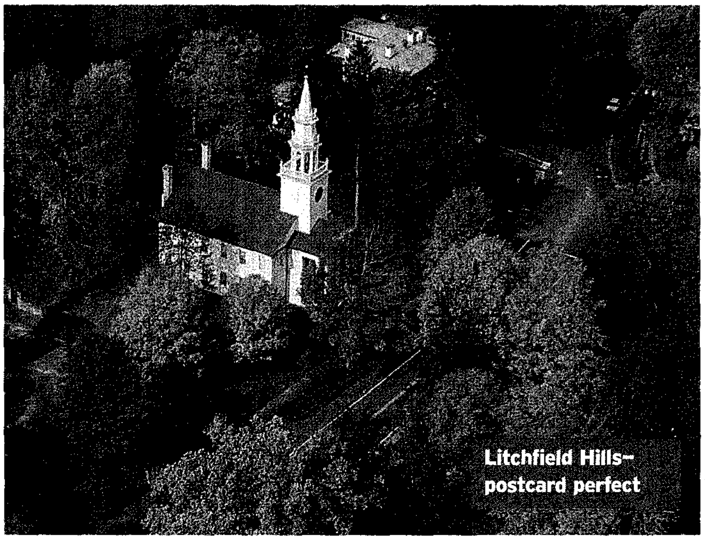
FALL GETAWAYS

The Hills Are Alive

FOLIAGE, FESTIVALS, AND OLD-WORLD CHARM

THE SCENIC LITCHFIELD HILLS, nestled in the northwestern corner of Connecticut, are known for some of the best autumn displays in New England. In September and October, the Litchfield Hills are ablaze with the fiery colors of fall. In addition to spectacular foliage displays, the hills are dotted with red New England barns, bright orange pumpkins, and crimson apple orchards bursting with ripe fruit.


Litchfield Hills–postcard perfect

The autumn hues provide a magnificent backdrop to the area's events, activities, and the natural beauty that reflects a gracious lifestyle often lost to fast-paced city and suburban life. In Litchfield Hills you can drive or bike on designated scenic roads, hike on intriguing trails, paddle rushing rivers, experience authentic agricultural fairs, dine alfresco, go on an antiquing spree, and unwind at a romantic county inn or cozy bed and breakfast.

Some of the most popular events in Litchfield Hills are the annual agricultural and church fairs that remain a charming continuation of age-old traditions. These fairs offer something for everyone: You can spend hours quietly inspecting needlework and prize vegetables, cheering in the stands for your favorite oxen team, admiring prize livestock, or sampling farm-fresh apple cider, and a vast array of foods.

Other popular fairs include: The Bethlehem Fair, held Sept. 7-9, features exhibits ranging from vegetables to needlework, an antique tractor pull, an oxen pull, a horse show, plus scarecrow, wood chopping, and hollering contests. At the Terryville Fair, Sept. 14-16, there will be entertainment and great food, exhibits of needlework, baked goods, fruits and vegetables, as well as horse, dairy, sheep, and swine competitions You'll see oxen at work, and ponies pulling their loads at the Harwinton Fair, Oct. 6-7, as well as the Historical Society's 'Early Americana' Display that features traditional craft demonstrations such as spinning and candlemaking and various other old-time crafts, a country store, and working blacksmith shop.

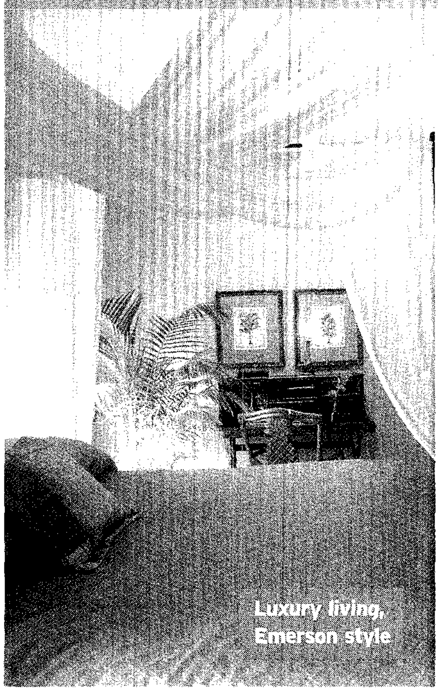
Northwest Connecticut's Litchfield Hills are an ideal getaway for travelers seeking country pleasures, such as settling in at centuries-old inns and strolling down tree-shaded lanes, as well as sophisticated delights, including some of the best antiquing in New England, classical concerts by internationally famed musicians, alfresco dining overlooking the scenic countryside, and simply unwinding in the area's picturesque and unspoiled natural surroundings.

For more information, call 860-567-4506 or log on to www.litchfieldhills.com to learn more.

The Inn Thing to Do

MOUNTAIN AIR, GOURMET FARE & SPA EXTRAORDINAIRE

A CENTURY AGO, THE CATSKILLS near Woodstock, New York, lured New Yorkers with forests, sparkling streams, and fresh mountain air. Dozens of luxury properties once dotted the area. Now, only one remains, The Emerson Inn & Spa.



Luxury living, Emerson style

Following a $7 million renovation last year, the 1874 inn's 24 guest rooms are decorated as they would have been by a wealthy Victorian family that traveled the world and returned with treasures from Africa, Asia, Persia, and the British West Indies. Antiques, fresh flowers, and Frette linens are used throughout.

Meals are prepared by Gilbert Steiner, a master chef, who was formerly with La Tour d'Argent in Paris. The day begins with a sumptuous breakfast that guests may eat on the inn's terrace among gardens and fountains.

In mid-afternoon, high tea is served in the Drawing Room offering finger sandwiches, freshly baked scones, and pastries. Dinner may include a ragout of grilled Maine lobster, seared Barbary duck breast with savoy cabbage, sliced bacon, caramelized apples and peach sauce, and a warm "Valtesse" soufflé for dessert.

The Emerson has received an international "Award of Excellence" for its wine collection. After dinner, the inn proffers brandy and a choice of rare cigars.

Daytime activities can include fishing in the nearby Esopus, a stream renowned among trout fishermen. Hiking, mountain biking, and golf are available nearby, along with an array of galleries and antique shops. In winter, there is nearby skiing.

Many guests, however, choose to go no further than The Emerson's luxury spa, inspired by the serene cultures of the Orient. European-trained therapists provide more than 40 pampering services for both men and women.

In keeping with the inn's appeal to epicurians, The Emerson will inaugurate its new Connoisseurs Series in mid November. This food and wine weekend will feature truffle cooking demonstrations and classes with chef Jacques Papin, as well as wine-

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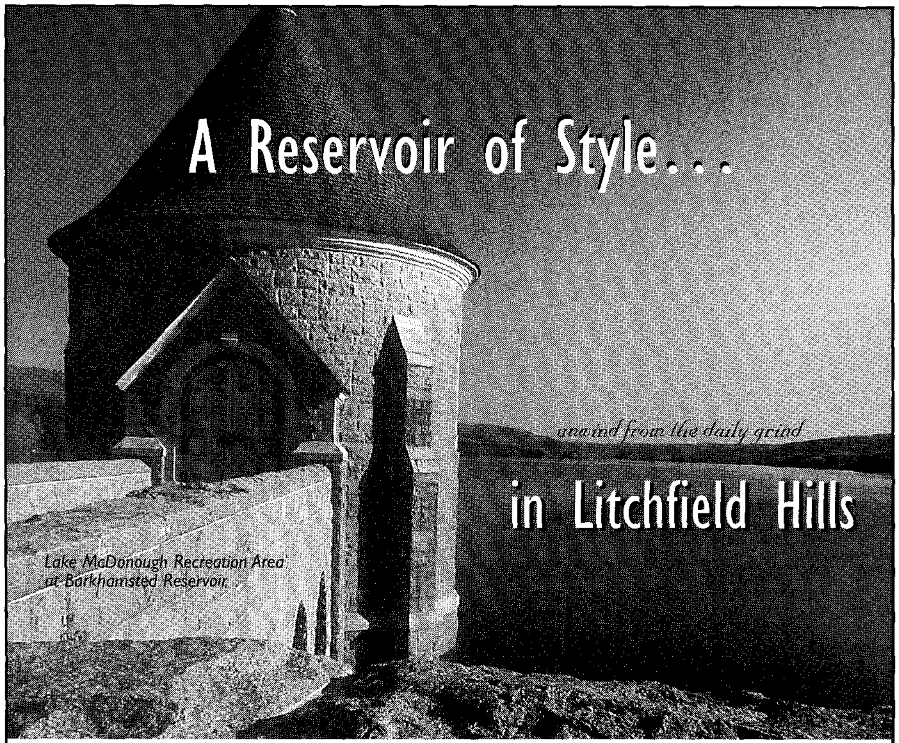
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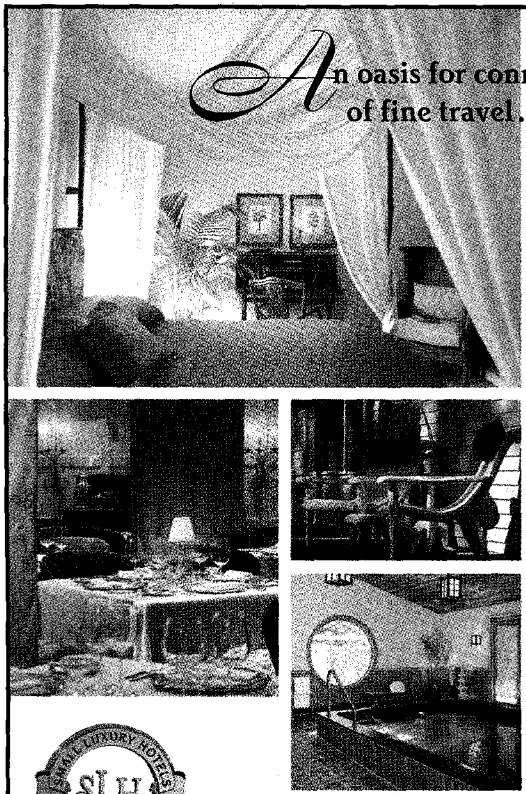

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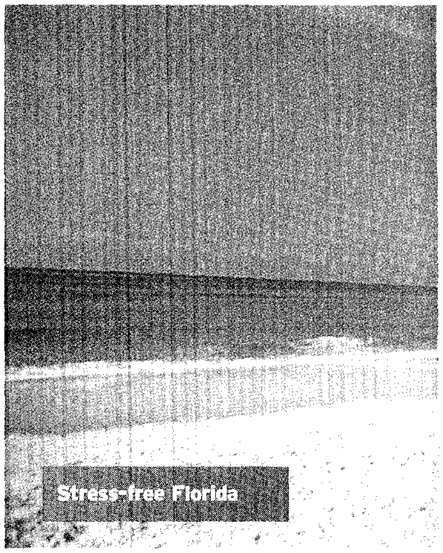
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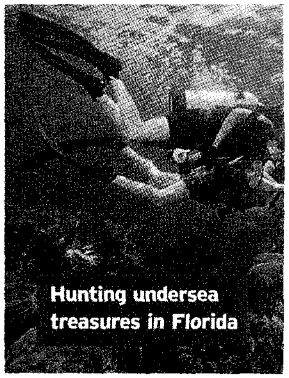
A Season of Surprises

DISCOVER ANOTHER SIDE TO FLORIDA THIS FALL

IN FALL, MANY OF THE SUN-TANNED bathers of summer have gone home. Temperatures have moderated on Florida's powder-soft beaches from their full summer heat but sand and surf still beckon swimmers, divers, snorkelers, birders, and seashell lovers. It's Florida's quiet time before the hectic winter season begins.

Floridians use this interlude to


Hunting undersea treasures in Florida

kick up their heels at hundreds of festivals, carnivals and arts-and-crafts fairs around the state. The activities and entertainment are as varied as the communities themselves. Visitors, of course, are welcome.

On Sept. 22-23, for instance, the Creek, Seminole and Miccosukee Tribes put on a Native American Heritage Festival in Tallahassee with Native American crafts, food, games, and dancing.

In Kissimmee, the 107th Silver Spurs Rodeo & Kissimmee Rib Fest takes place from Oct. 5-7. This is the largest rodeo in the eastern United States. Here you'll find bull and bucking bronco riders, barrel racers, and calf ropers. Teams from around the country also compete in the Rib Fest for best sauce and best ribs.

That same weekend (Oct. 6-7), the historic city of St. Augustine hosts a Colonial Folk Arts & Crafts Festival. Artisans, some in colonial costume, display their talents and wares, with demonstrations of blacksmithing, spinning, and weaving. Performers play music of the period throughout the day.

For something a little different, look in on the 34th Annual Rattlesnake Festival (Oct. 20-21) in San Antonio, which is 30 minutes north of Tampa Bay in Pasco County. During the festival, San Antonio's population of 900 balloons grows to nearly 20,000. If you join the crowd, you'll find plenty of good food and you'll learn a lot about rattlesnakes and gopher tortoises.

The following weekend, on Oct. 27, Perry in the Florida panhandle will stage its 46th Annual Florida Forest Festival. Here, you can take in a lumberjack show, the world's largest free fish fry, arts and crafts, musical entertainment, living history exhibitions, a carnival, an antique car show, a country kitchen competition, and a chainsaw and crosscut saw competition.

For a complete calendar of Florida festivals and other information, visit www.ny.flausa.com or call 1-888-7-FLA-USA for your free Florida Vacation Guide.

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I'll Take Manhattan

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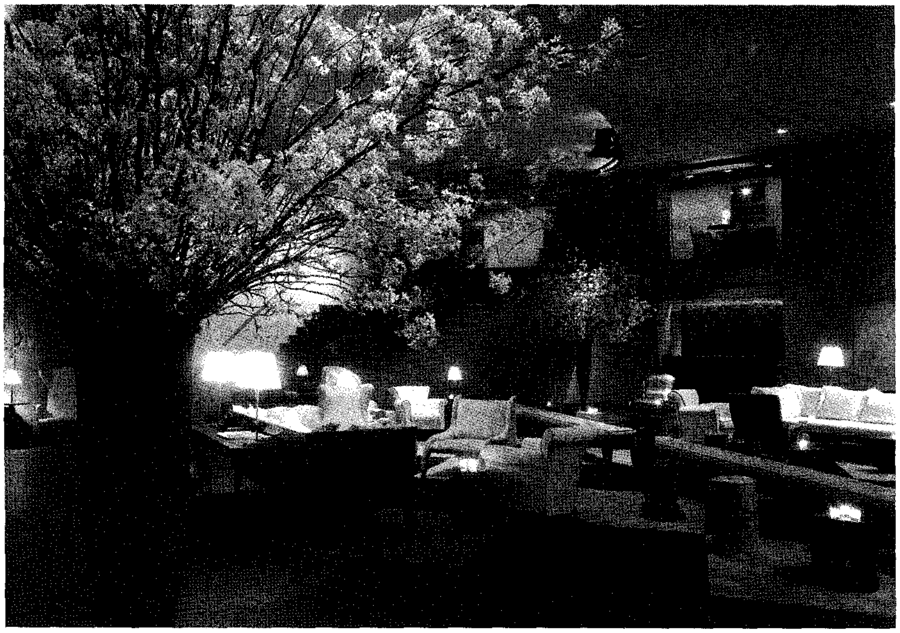

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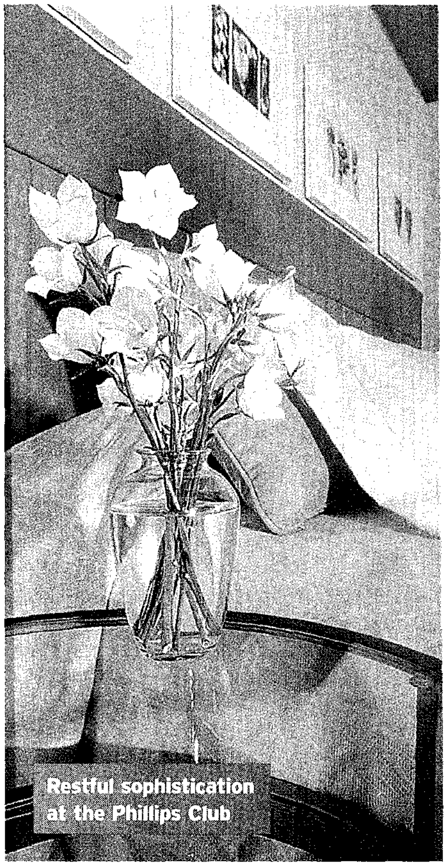

Restful sophistication at the Phillips Club

can take in the new season at Manhattan's theaters, museums, and galleries.

In addition to Lincoln Center, hotel guests can walk to several off-Broadway theaters and first-run movie houses, the American Museum of Natural History and the Museum of American Folk Art.

The Phillips Club, which is both a residential hotel and an overnight accommodation, has 180 suites ranging in size from junior suites to three-bedroom apartments. Approximately half are for short-term stays. The rest belong to individual owners or are rented on a monthly basis. All are fully equipped for luxurious living. In addition to a 24-hour concierge, maid service and same-day laundry and valet service, The Phillips Club offers that coveted amenity of Manhattan life, a convenient 24-hour parking garage.

It also offers guests and residents the use of the Reebok Sports Club/NY, a sports and fitness center just across the street. Known for its rock-climbing wall and its rooftop in-line skating area, the Reebok is also equipped with a running track, swimming pool, basketball and volleyball courts, and the latest weight-training equipment.

Overnight guests, long-term residents and owners all have handsome kitchens and access to restaurant delivery plus one of Manhattan's finest gourmet food stores right in the building. Balducci's, a Greenwich Village landmark, has opened a branch in The Phillips Club.

If it's 2 a.m. and you feel like eating a little something, you can pad over to the refrigerator (which, at your request, The Phillips Club will have stocked for you earlier in the day) and retrieve a snack.

The next morning, still in your bathrobe, you can sit down for a nice breakfast while you read the newspaper that was delivered to your door. You can leave your dishes in the sink. The maid will be in to tidy up. And for your morning jog, Rollerblading, or a ride in a horse-drawn carriage, head to Central Park.

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A Slice of Island Life

GOLF, TENNIS, SAND AND SURF ON AMELIA ISLAND

THE NAME OF AMELIA ISLAND'S Summer Beach Resort is misleading. The historic island just north of Jacksonville, Florida, has mild year-round temperatures ranging in the fall from 78 to 63 degrees Fahrenheit, which makes it an ideal vacation retreat for golfers, tennis players and beach combers.

Families can settle right into the Summer Beach Resort's one-to-four bedroom condominiums, townhouses, villas, and penthouses with their fully equipped kitchens and washer/dryers.

Guests enjoy the resort's own swimming pool and Amelia Island's 13 miles of beautiful Atlantic Ocean beaches. The PGA Tournament Golf Club of Amelia Island is an 18-hole course that winds through palm, pine, and oak trees.

Summer Beach Resort guests can also use the health club, beauty salon, and dining facilities at the nearby Ritz-Carlton.

Amelia Island, about the size of Manhattan, has just one town, Fernandina Beach, with 50 blocks of ornate Victorian homes. The little town was once a wild place with casinos and brothels, but now it's noted for its quaint shops and fine restaurants, many of which specialize in fresh shrimp and other seafood.

The Amelia Island State Recreation Area at the southern end of the island offers fishing, hiking, bird-watching, and horseback riding. On the northern end is Fort Clinch State Park where Civil War rifles, uniforms, artifacts, and cannons are on display. Dolphins and manatees often surface near the fishing pier.

In the fall, Right Whales move into island waterways to calve. There are only around 350 of these whales left in the world. Amelia Island is special and unique in so many ways. This is just one of the most spectacular.

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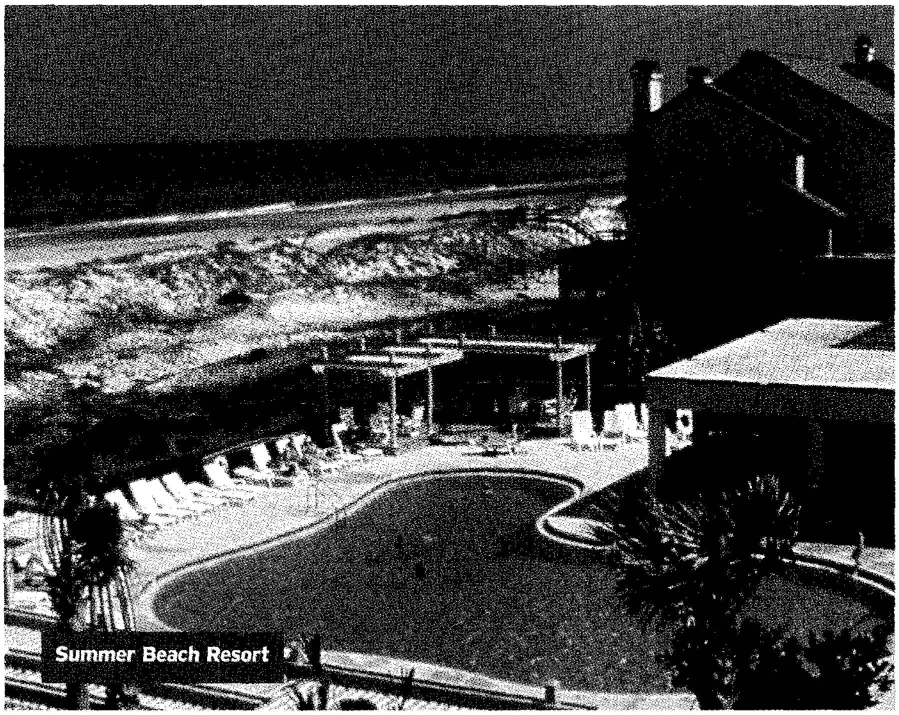
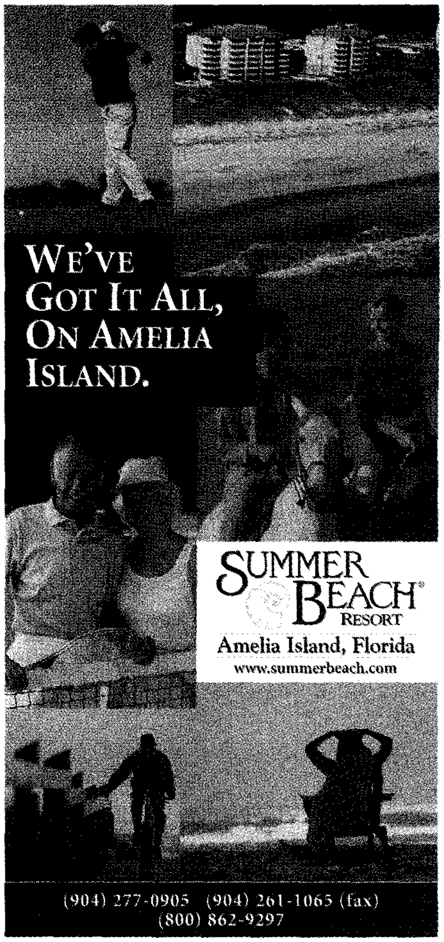


Summer Beach Resort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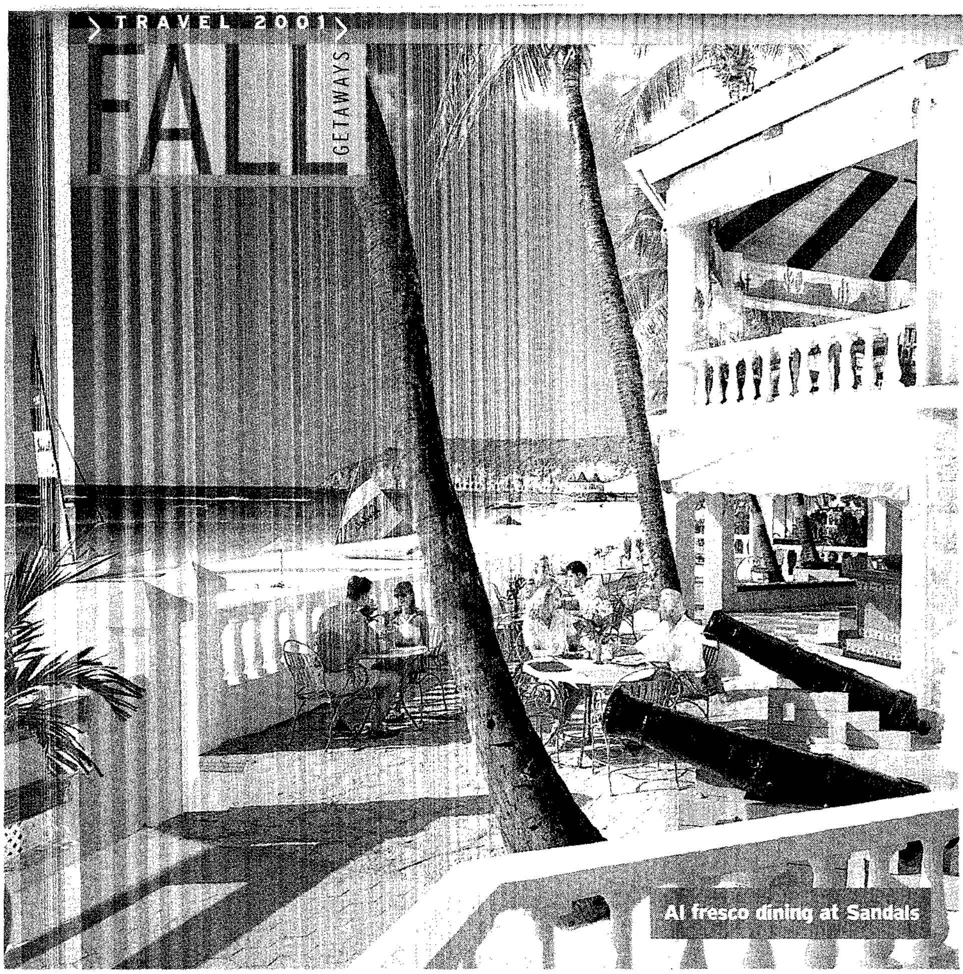

Al fresco dining at Sandals

Bring Back the Love

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Sandals is a collection of 10 idyllic resorts on four exotic Caribbean islands. They are: Jamaica, Antigua, St. Lucia, and the Bahamas.

They were created for "couples in love" with every feature and amenity that could contribute to a romantic experience: beautifully decorated rooms with king-size beds and marble bathrooms, gourmet wining and dining, dancing and evening entertainment, swimming pools, tropical gardens, private beaches, water sports, tennis, and golfing, among other activities.

There are no extra charges, no tipping, no reaching for a check – no work! Everything is included.

Each Sandals resort has a fitness center featuring state-of-the-art equipment and aerobic classes, which could be a morning power walk on the beach or a walking tour of the surrounding area.

Five Sandals and three Beaches are spa resorts, each offering a full range of classic European treatments. The Signature Spa at Sandals Royal Bahamian has consistently been voted the "Top Caribbean Spa Resort" since it opened in 1996.

So as not to deprive singles and couples with children of the Sandals experience, the company operates four Beaches Resorts in Jamaica and one in Turks & Caicos.

Two of these properties are for adults, 16 and older. Both are in Ocho Rios, Jamaica. The Beaches Grande Sport caters to active adults, with windsurfing, rock climbing, and mountain biking. The Beaches Royal Plantation Golf Resort & Spa is the most exquisite resort in the Sandals/Beaches Resorts chain. Opened in February 2001, it has 80 intimate suites, two private beaches, three freshwater swimming pools and a spectacular European-style Signature Spa, among other standout features.

Between now and December 2002, Sandals/Beaches Resorts are offering a 30 percent discount on stays of five nights or longer.

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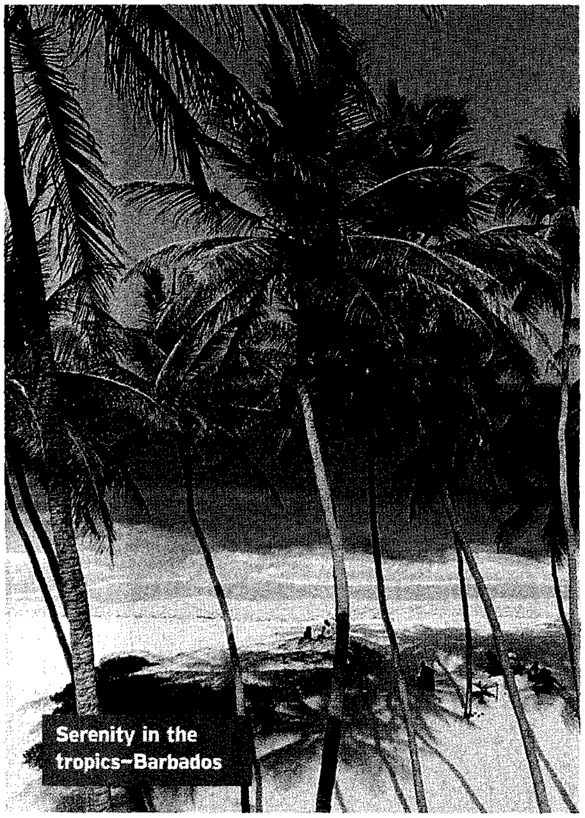
Escape to Civilization

SNORKEL, SAIL, AND SIP HIGH-TEA ON BARBADOS

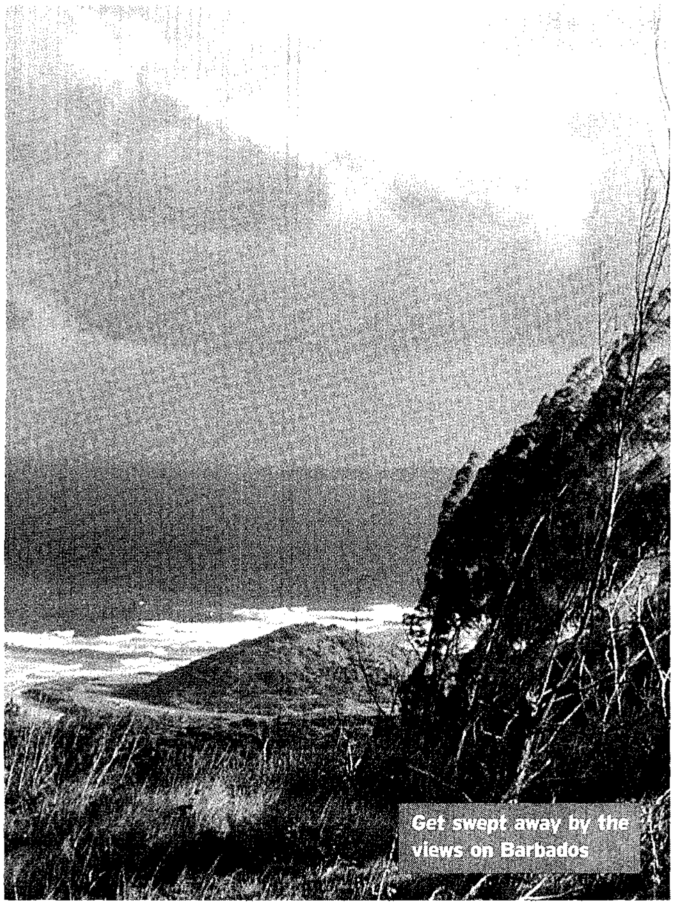
THE SERENE CARIBBEAN SEA bathes the northern and western coasts of the island of Barbados, the wild Atlantic Ocean pounds the limestone cliffs on the east. The 166 square-mile tropical island is favored with white sandy beaches and translucent waters for diving, snorkeling, sailing, windsurfing, and kayaking.

But Barbados is more than a pretty face. It has a long and interesting history. It was first settled by the Carib and Arawak Indians who migrated from Venezuela more than 3,000 years ago. From 1627 to 1966, it was a British colony and is still a member of the British Commonwealth.

The oldest house on the island, known as St. Nicholas Abbey, was built in 1660



Serenity in the tropics–Barbados



Get swept away by the views on Barbados

and is one of only three houses of Jacobean architecture still standing in the Western Hemisphere. Another architectural gem, Sam Lord's Castle, was built in 1820 and is considered by many to be the finest mansion in Barbados. The magnificent plaster ceilings of what today is a deluxe resort were crafted by the same artisan who created ceilings for Windsor Castle in England.

In fact, the island is studded with windmills and great houses left over from the days when it was a major source of the world's sugar. Some are furnished in British Colonial style and open for tours. The Sir Frank Hutson Sugar Museum shows how sugar was made in the past and how it is made today. Elsewhere on the island, the blades of the restored Morgan Lewis Sugar Mill still turn as they did beginning in 1776 when the mill was built to grind sugar cane.

Barbados still has a British atmosphere. Cricket and soccer are favorite sports, and a statue of Admiral Horatio Nelson graces Trafalgar Square in Bridgetown, the island's capital. Afternoon tea is served in many hotels.

Barbados extends itself to visitors from now through Dec. 14, 2001 with a Super Saver Package. It includes round-trip airfare on Air Jamaica, American Airlines or BWIA, a choice of accommodations at participating hotels, with the first night free on stays of five nights or more, round-trip transfers in Barbados and full breakfast daily.

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The package includes tickets redeemable for free meals on the island as well as discounted car rentals and entrance fees to many of the historic attractions.

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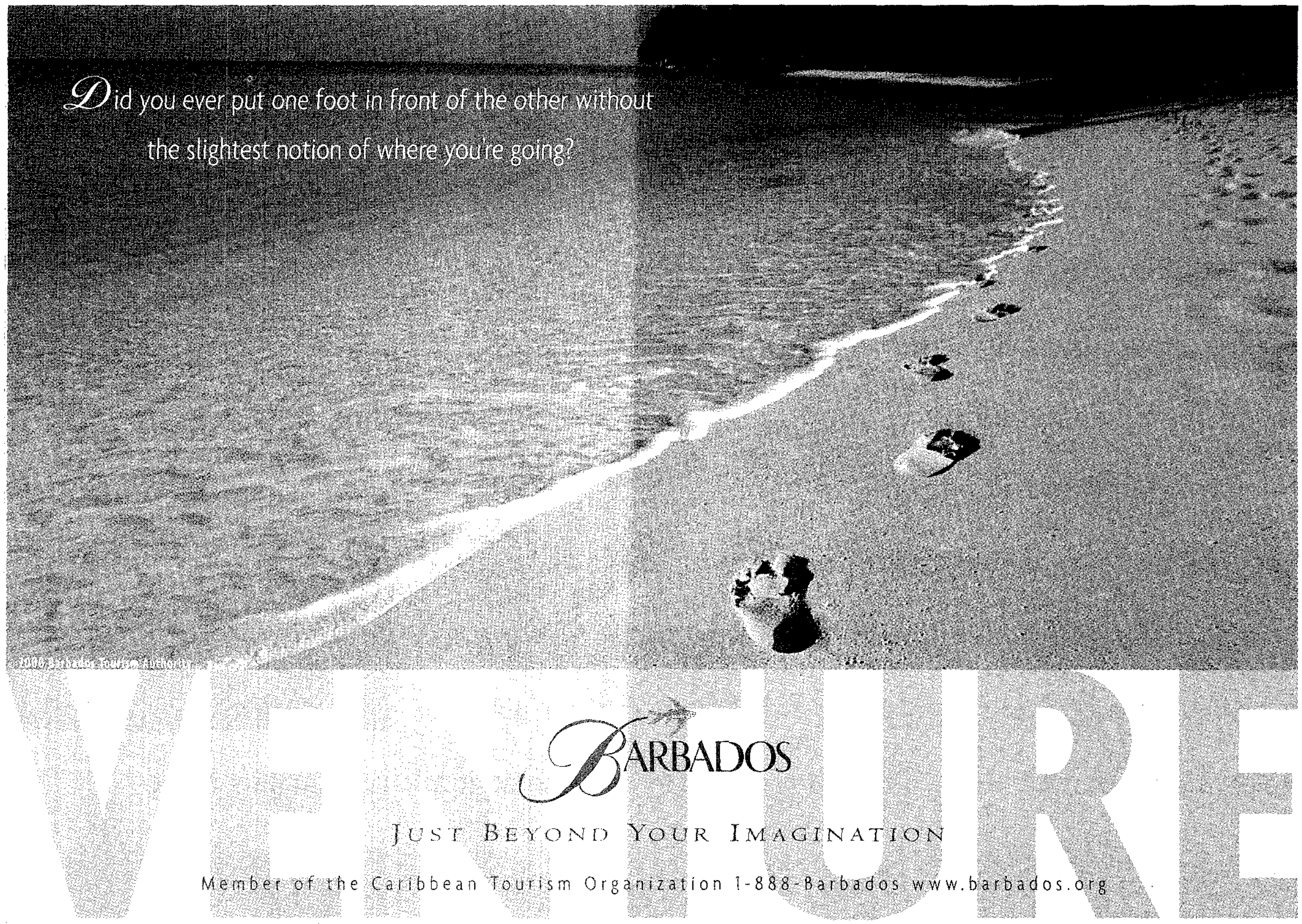
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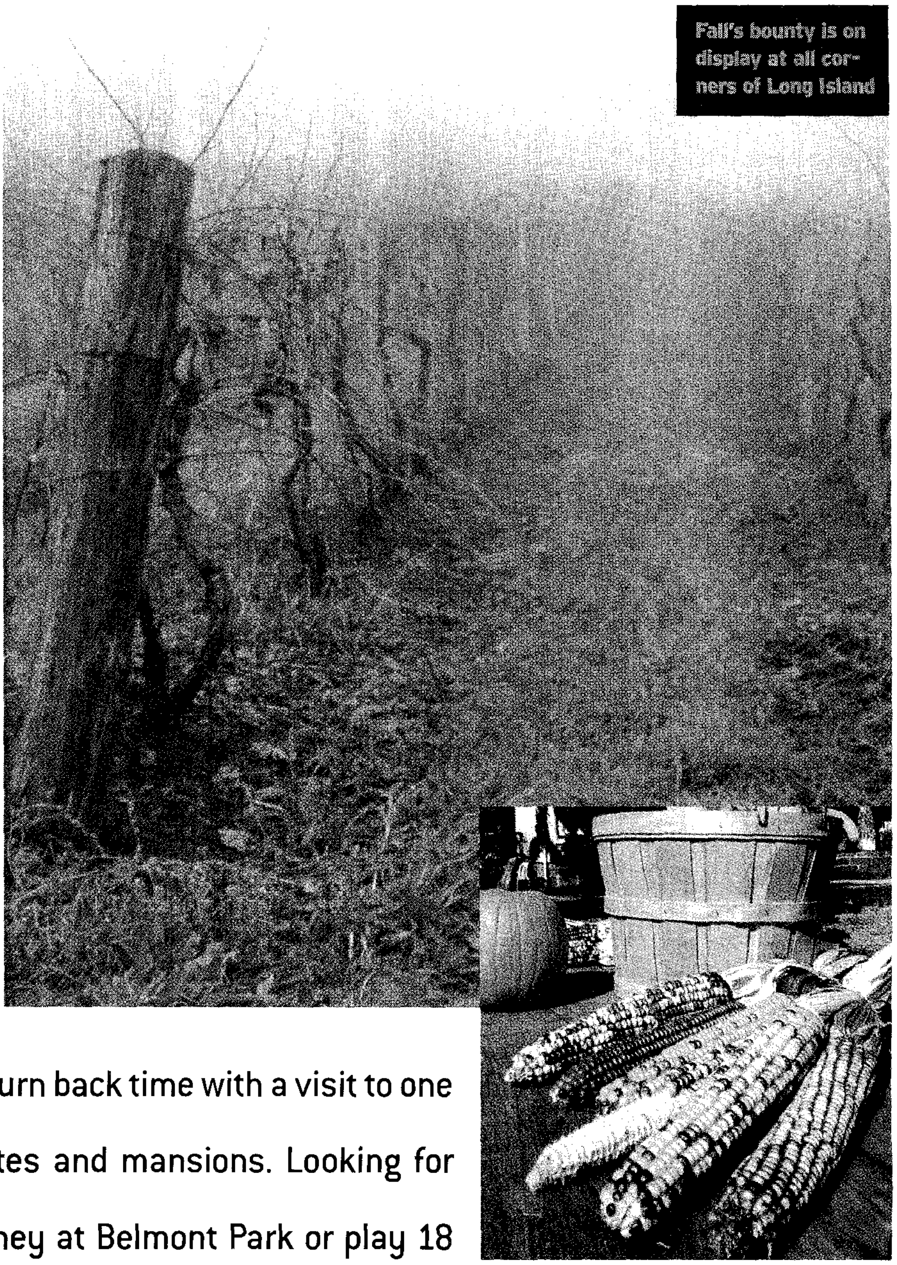
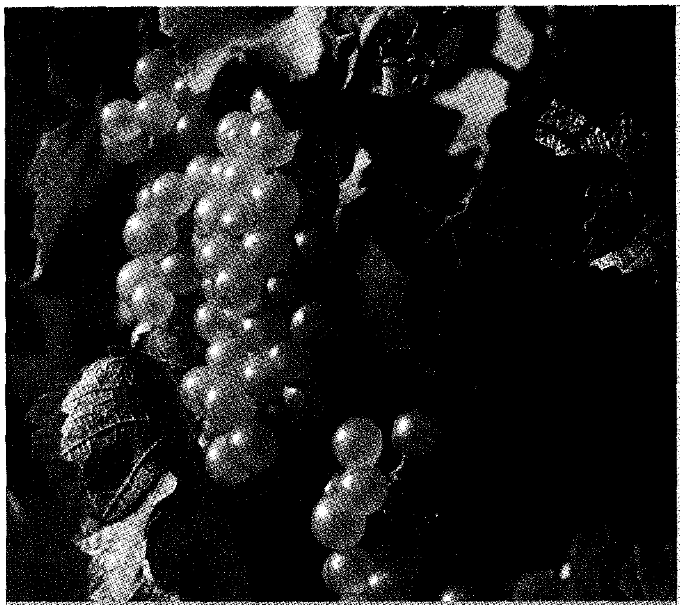


Fall's bounty is on display at all corners of Long Island



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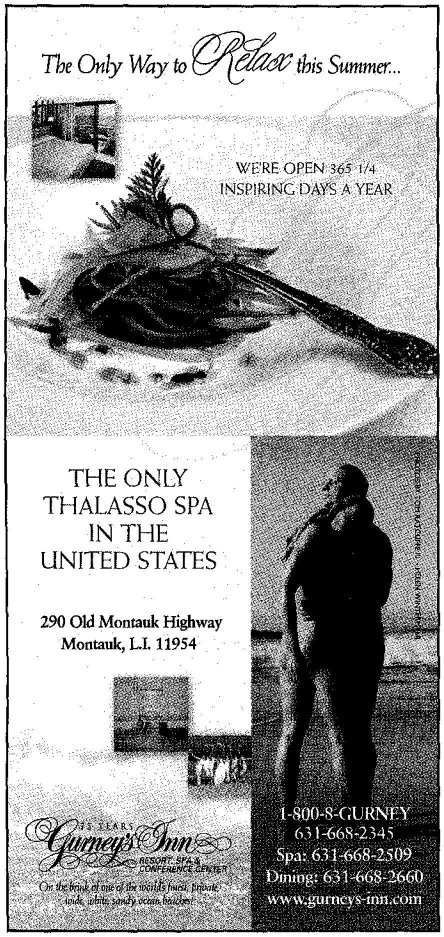

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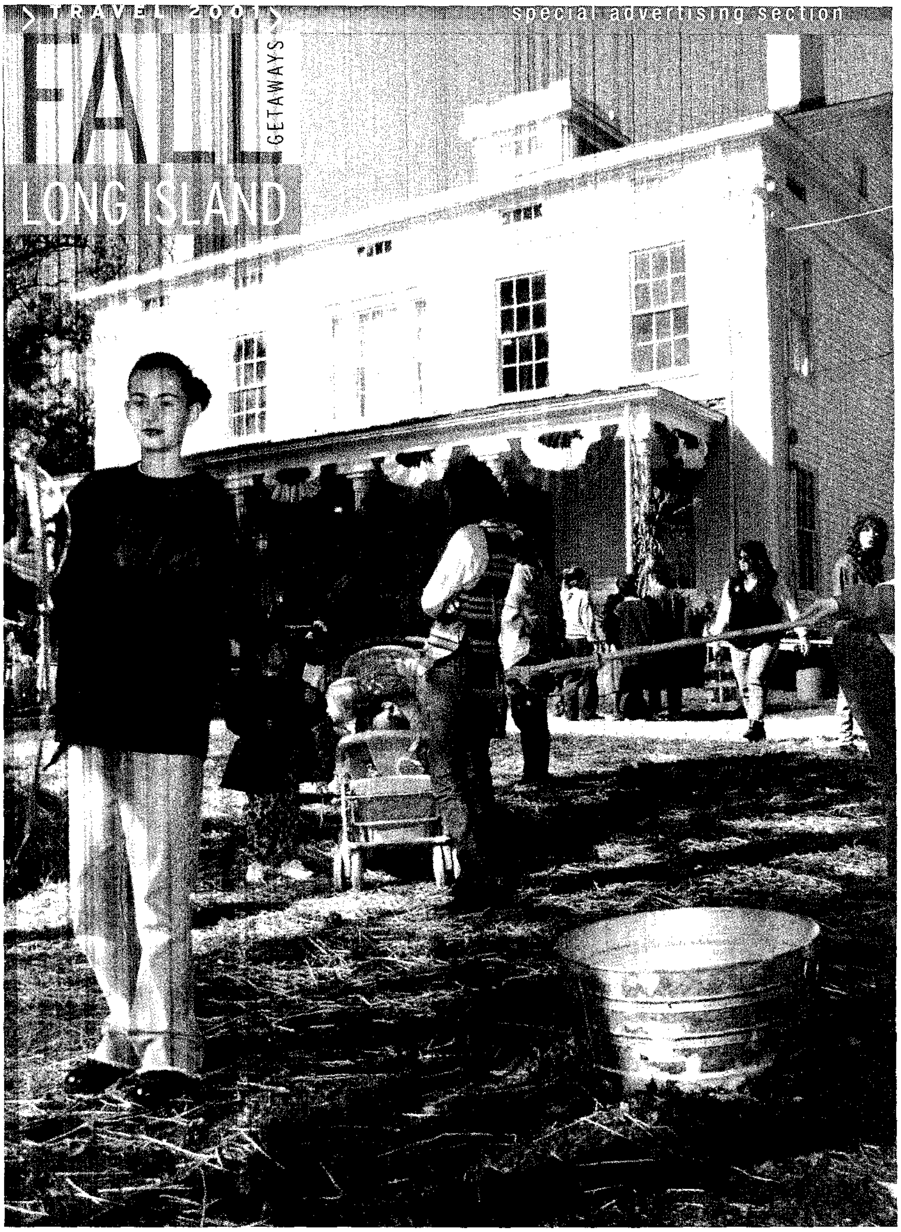
FALL GETAWAYS

LONG ISLAND



AT NEW YORK CITY'S doorstep, stunning, historic Long Island could take a lifetime of frequent visits to explore and know well.

Beyond spectacular beaches, South Shore resort towns and barrier islands, New Yorkers will find glittering mansions to rival those of Newport, R.I., towns that date back to the 17th century, farmstands, wineries, parks and arboretums, museums, historic sites, festivals, and the largest race track in the United States.

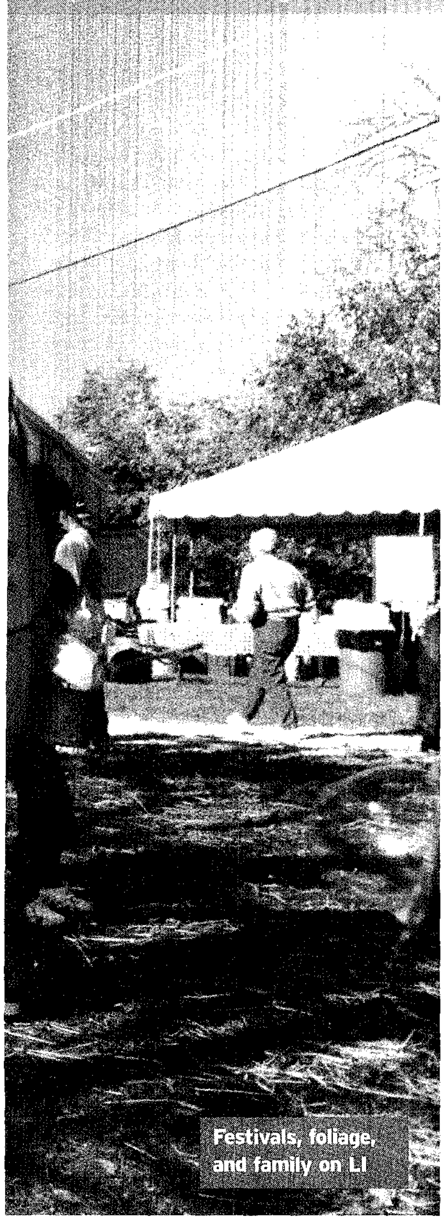
The New York City boroughs of Brooklyn and Queens are both on Long Island, but most people's minds turn to Nassau and Suffolk Counties when they think of this area.

At 1,377 square miles, Long Island is the largest island adjoining the continental United States. On the north, it is lapped by Long Island Sound, a favorite place for sailors, and on the south and east, by the Atlantic Ocean. The rocky shores of Montauk surmounted by a 205-year-old lighthouse are the last things that European-bound ships see before they lose sight of land.

The island has five distinct regions: the North Shore, with Gatsby-era mansions and dozens of historic sites dating back to colonial days; the South Shore, with world-famous Jones and Fire Island beaches; Central Suffolk, with beautiful forests and natural inlets, the world's largest factory outlet center and a huge water park; the North Fork, with an array of vineyards, farms and farm stands; and the South Fork, widely known as "The Hamptons," with pristine beaches and charming villages.

In the next few months, the vineyards and farmstands of the North Fork will be overflowing with the harvest. Many of the North Fork wineries are less than 20 years old but are already producing wines of outstanding quality. More recently, vineyards have been planted on the South Fork as well.

Weekends during September and October, Palmer Vineyards on the North Fork puts on a festival to celebrate the harvest. Beginning Sept. 15-16 and running through


Festivals, foliage, and family on LI

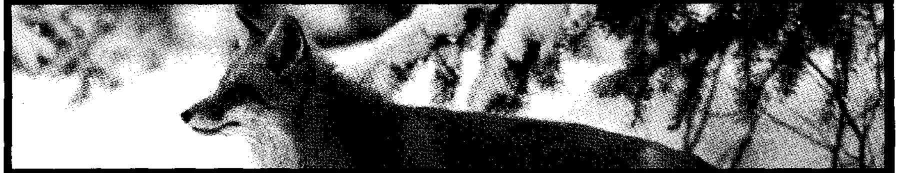
Oct. 27-28, the festival features live bluegrass music and free hayrides. Like Palmer, most of the 20 full-time wineries and 50 vineyards are open year round and offer tours and wine tastings.

Long Island's gardens and arboretums are always beautiful, but especially during the fall when the leaves turn color and deep-hued fall flowers are in bloom.

Planting Fields Arboretum State Historic Park situated between Oyster Bay and Locust Valley on Long Island's North Shore, is one of the most breath-taking of Long Island's many parks. A former Gold coast estate of over four hundred acres, the Arboretum contains greenhouses, gardens, woodland paths, and outstanding plant collections.

The centerpiece of the estate, Coe Hall, a 65-room mansion resplendently furnished with paintings and tapestries, is open for tours through Sept. 30.

Other historic sites on Long Island are less grand but no less significant. This year, the grist mill at Stony Brook celebrates its



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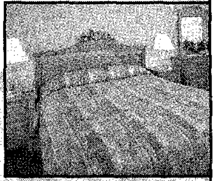

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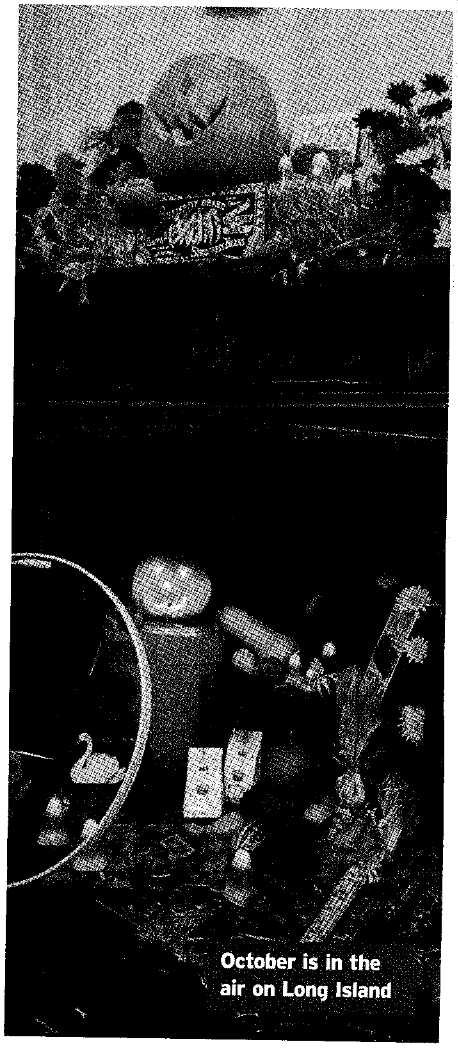
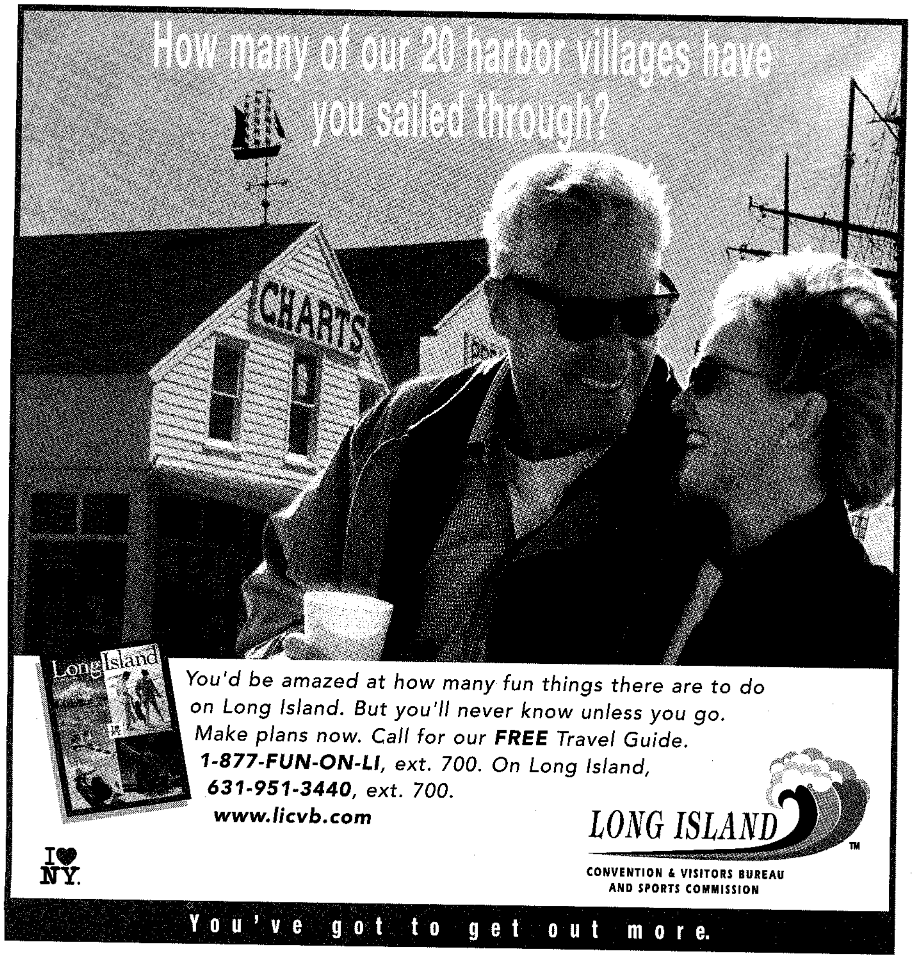
250th birthday with living history re-enactments, performing arts events, and a colonial dinner. The brown-shingled structure, listed on the National and State Register of Historic Places, is Long Island's most completely equipped working grist mill.

Elsewhere on the island is another humble but historically significant place, the birthplace of Walt Whitman who some people consider to be America's greatest poet. The house in South Huntington was built in 1819 by Whitman's father and is furnished as it would have been in the 19th century . A new Visitors Interpretive Center displays 130 portraits of Walt Whitman, original letters, manuscripts and artifacts. Visitors can hear Whitman's voice on tape and see his schoolmaster's desk. After touring the house, they can picnic on the grounds and pick up a map that will guide them on a walk through the surrounding hills.

For a change of pace (literally) there's Belmont Park, one of America's great racetracks. On Oct. 27, it will host the Breeder's Cup races, which are to the racing world what the Super Bowl is to football. With $13 million in purse money, these races attract the world's best thoroughbreds, trainers, and jockeys.



October is in the air on Long Island



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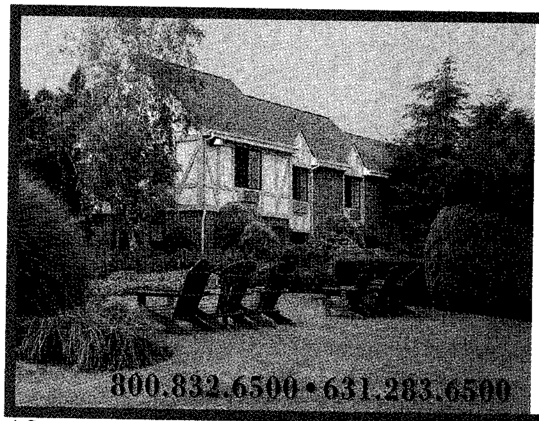

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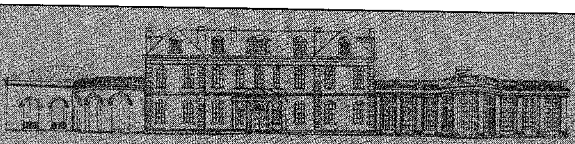

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FALL GETAWAYS
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The action at Belmont Park

This will be the third time since the Breeder's Cup was started in 1984 that the race has been held at Belmont.

During the day, eight races will take place, culminating in the mile-and-a-quarter, $4 million Breeder's Cup Classic. Point Given, a three-year-old chestnut who won the Belmont Stakes and the Kentucky Derby this year, will be one of the favorites, but he is expected to be challenged by a magnificent European horse named Galileo.

Although reserved seats are no longer available for the race, there will be plenty of bench and outdoor seating at what has been described as "the most beautifully landscaped racetrack in the world."

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Maybe I was supposed to get Parkinson's.

Maybe the last 20 years were just a warm-up for this moment. After all, my career has given me a certain stature (even for a short guy). And people seem to pay attention when I speak. So listen to this: Of all the brain disorders, Parkinson's is the one that scientists truly believe may be closest to a cure. Yet it remains severely underfunded. In fact, with enough funding, they feel they can crack it within 10 years. And if they can cure Parkinson's, then similar diseases like Alzheimer's, Huntington's, and ALS (Lou Gehrig's Disease) may not be far behind. You can help make that happen. Go to my Web site. Or call to make a donation. You have the power to wipe out this disease. To affect millions of lives. Okay, okay. I'll get off my soapbox now.

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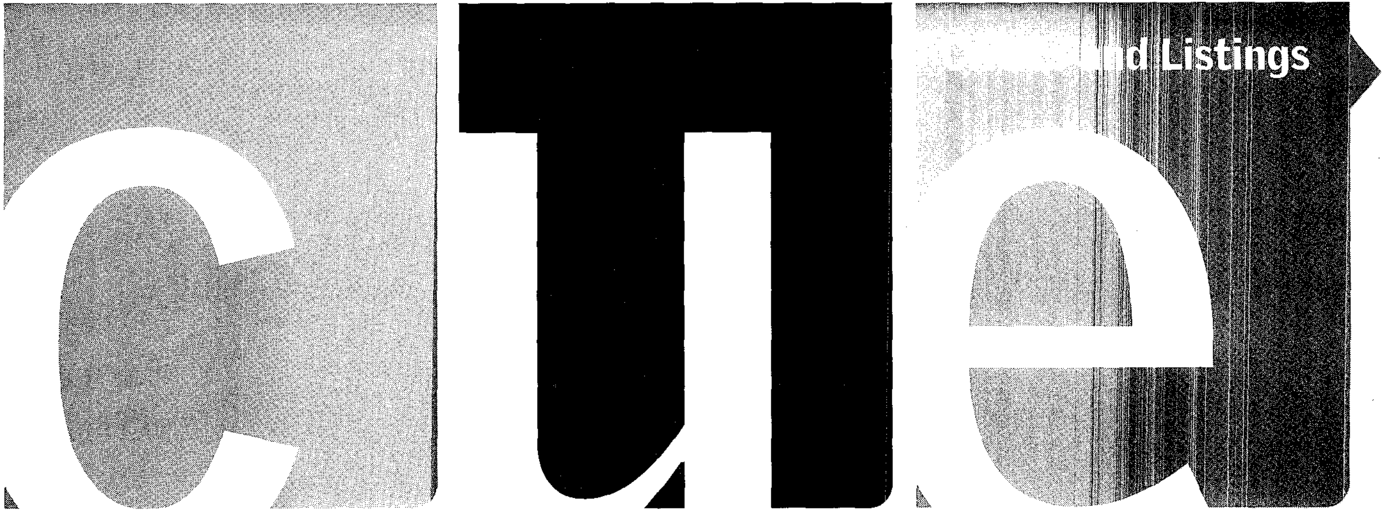


A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

L.I.E.

Opens September 7

The name may evoke road rage, but the first film by Long Islander Michael Cuesta, is charged with a more intimate conflict—between a pederast and a privileged, troubled 15-year-old (Paul Franklin Dano, pictured). Think Todd Solondz sans smugness. It deserves wide distribution, despite the NC-17 rating. (See listing, page 199.)

Best of the Week

Theater

The Late Henry Moss

At Signature Theater's Peter Norton Space

Sam Shepard and Ethan Hawke have been spending lots of time together—and seem to have daddies on the brain. Last year, Shepard played the ghostly father to Ethan Hawke's celluloid Hamlet. Now Hawke does the honors as one of two liquored-up brothers trying to deal with their father's death, in the New York premiere of Shepard's latest play. (Previews begin September 5; see listing, page 206.)

Art

Ben Katchor: Picture-Stories

At the Jewish Museum

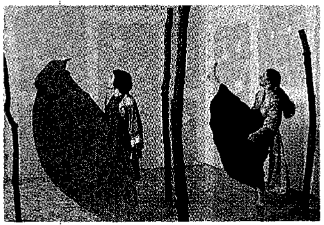
It's the first major exhibition for Ben Katchor, the astonishing cartoonist whose images of a mysterious city a lot like mid-century New York are populated by strange figures from the fringes of the business world. (See listing, page 212.)

In Concert

Big Dance Theater: Shunkin

Begins September 5 at the Kitchen

Inspired by the work of Japanese author Junichiro Tanizaki, this performance by Big Dance Theater follows the illicit affair between a beautiful blind musician and one of her devotees. Strangely, Bob Dylan interviews make up some of the spoken accompaniment. Don't think twice, it's all right. (See listing, page 225.)

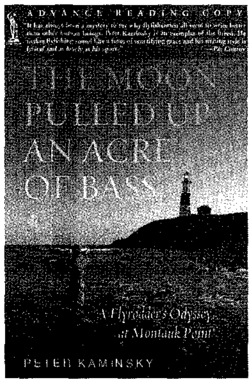


Books

The Moon Pulled Up an Acre of Bass

By Peter Kaminsky; Hyperion; $23.95.

The title is enough to reel one in—but now allow us to refer you to the subtitle, *A Flyrodder's Odyssey at Montauk Point*. *New York* contributor Peter Kaminsky shows what a month spent fly-fishing away from the gritty city can afford you: a renewed love of whales, birds, fish, insects—and people. In bookstores now.


ADVANCE READING COPY

THE MOON PULLED UP AN ACRE OF BASS

A Flyrodder's Odyssey at Montauk Point

PETER KAMINSKY

Restaurants

Alain Ducasse at the Essex House

Saturday-night dining

What recession? All those well-off gourmands who railed against Alain Ducasse for closing on weekends have seen their culinary prayers answered. Starting September 8, Saturday dinner is available for—here's the catch—private parties only. Start calling friends now. (To reserve, call 212-265-7300.)

Nightlife

Jamiroquai

At Hammerstein Ballroom

Tied for first with Boy George in the Better-Known-for-Fuzzy-Hats-Than-for-Music category, the falsetto-happy funkster will be strutting and singing his heart out in celebration of his new album, *A Funk Odyssey*. Special lyrical-content sneak preview: "Black crow / Black crow / Tell me where you really go . . ." (See listing, page 222.)

Photographs: clockwise from top left, courtesy of Lot 47 Films; Greg Scaffidi/Retna, Ltd. USA.

The Moor's Last Sigh

A high-school version of *Othello* doesn't do justice to Shakespeare—or even high school; set in a commune, *Together* captures the spirit of the seventies.

SET IN A CO-ED PRIVATE school in Charleston, South Carolina, **O** is an updated retelling of Shakespeare's *Othello* that blends the Bard—and a little soupçon of Verdi—with Southern Gothic. It's a doomy dirge of a movie, in which the protagonists, or at least the actors who play them, aren't equipped to handle their outsize passions. To some extent, this incongruity works in the film's favor: After all, how could mere teenagers—how could *anyone*—stand up to such vehemence? The true test of any rendering of *Othello* is how horribly beautiful that vehemence is shown to be. In the play, the characters are beautiful because they're poetic incarnations of rage and lust and bravado; in a great performance of *Othello*, such as the 1965 filmed stage production starring Laurence Olivier with Maggie Smith as Desdemona, we can't tear our eyes away from the emotional (and physical) carnage because the awful, unfolding spectacle is just too mesmerizing. Recasting *Othello* in a prep-school setting is no great stretch, but in order to pull it off you need actors with true lyrical force. *O*, with one exception, lacks them.

Shakespeare's creek: Josh Hartnett, Julia Stiles, and Andrew Keegan in *O*.

That exception is Josh Hartnett's Hugo, the Iago of the piece, whose lush, scary sullenness looks like it belongs on a WANTED poster. Hugo is intensely jealous of his friend and teammate Odin (Mekhi Phifer), the prep school's star basketball player, who is also the only black guy in the entire school (and maybe even in the entire state, judging from the way people talk about him). Hugo's father (Martin Sheen, who hasn't sweat this much in a movie since *Apocalypse Now*) is the team's coach, and he values Odin as another, better son. To the credit of the film's director, Tim Blake Nelson, and screenwriter, Brad Kaaya, this father-son conflict is not used exclusively to explain away Iago's malevolence. A whole checklist of other possibilities crop up: homoerotic attachment, drug-induced paranoia, racism, and just plain depravity. Desi (Julia Stiles), the Desdemona character and the dean's daughter, is at the center of the firestorm, but she's not much more than a winsome chickie. (And that name: Couldn't they just have called her Mona?) Odin isn't all that exciting, either; he's fairly blank whether he's preening or exploding. The ordinariness of these two flattens the movie's conceit. It's as if the filmmakers are telling us: "You, too, can make Shakespearean drama out of your average lives." *O* is just too carefully pruned to hold much passion. It needs to be more disreputable; it needs, if I may be forgiven for saying so, a bit more James Toback in its soul. And the script could use more elegant counterparts to Shakespeare's dialogue. Odin's "They don't know who they're fucking with" just doesn't cut it.

O
Directed by Tim Blake Nelson; starring Julia Stiles, Josh Hartnett, and Mekhi Phifer.

Together
Written and directed by Lukas Moodysson; starring Lisa Lindgren and Michael Nyqvist.

Lisa Picard Is Famous
Directed by Griffin Dunne; starring Nat DeWolf and Laura Kirk.
See Movies listings for details.

O was completed about two years ago, but in the wake of the violence at Columbine High School in April 1999—the film was being edited when the news broke—it was held up by its distributor, Dimension, a branch of Miramax; eventually, the domestic rights to this political hot potato were sold to Lions Gate. But *O* is in a long line of movies, most of them schlocky or self-important, about high-school violence, and despite its notoriety, the film isn't telling us anything especially new. To pretend otherwise is to inflate the significance of this film's timing, which, after all, was accidental. *O* isn't really about the Zeitgeist; it's about *Othello*—barely.

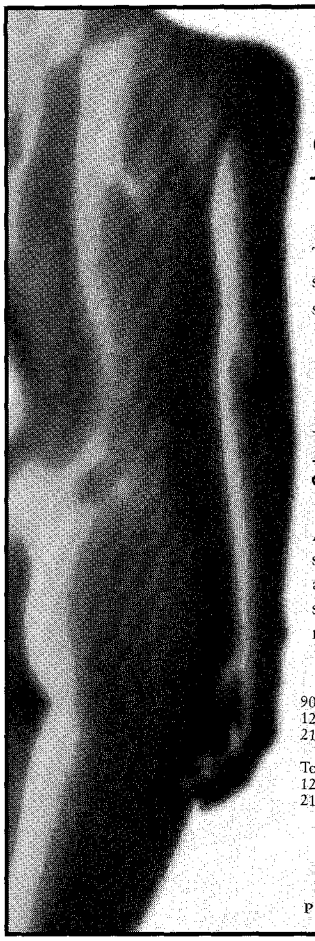
THE SWEDISH COMEDY **Together** IS PROOF that you needn't have lived through the seventies to understand them. Writer-director Lukas Moodysson, who previously made *Show Me Love*, was only 6 years old when this film takes place, in 1975. It's about the goings-on inside a leftist commune, and the shocks of recognition are nonstop for anyone who *did* live through all that. Moodysson captures exactly the

Photograph by Bob Basha.

preening narcissism and gumption of these frazzled would-be revolutionaries trying to wriggle out of their bourgeois straitjackets. (The amazing cast includes Lisa Lindgren and Michael Nyqvist.) Open relationships give way to the same old jealousies; vegetarianism can't stand up to a plate of hot dogs; Pippi Longstocking is denounced as "materialistic." And yet Moodysson sees an exalted silliness in his people: At least they're trying to find new ways to be happy, even though they often end up making everybody around them miserable.

The jaunty humaneness of this film is reminiscent of Alain Tanner's *Jonah Who Will Be 25 in the Year 2000,* which likewise both burlesqued and embraced its characters. And it does something I've never seen in a movie of this type before: It shows the full effect of what it's like to be a child in a radical commune. It's one thing for an adult to cast off bourgeois "oppression," but what about the kid who hasn't yet learned enough about the middle class to be oppressed by it? The decision, after much debate, to bring a TV into the commune is a great victory for the children, and there are other victories, too—like those hot dogs. The kids regard the couplings and violent separations of their parents with a mute, preternatural understanding; they're just hoping to ride out the storm until the adults come to their senses. And when they do, the reunion with their children is as magical as any fairy tale. *Together* has a marvelous tossed-off quality, but it's also getting at something profound. It expresses a longing for connection that is far too deep to be called nostalgia.

In brief: GRIFFIN DUNNE'S MOCKUMENTARY **Lisa Picard Is Famous** isn't up to Christopher Guest's forays into similar terrain, but it has its share of wiggy, dead-on scenes. Nat DeWolf and Laura Kirk, who also wrote the script, play Tate Kelly and Lisa Picard, best friends and marginally noticed New York actors. Lisa has a sporty, cast-iron smile and a hectic desperateness; Tate, who stages an Off-Off Broadway one-man show about homophobia, winds up with an improbable success that splits the friendship. Since DeWolf and Kirk, at least up until now, are themselves marginally noticed New York actors, their film has the trappings of psychodrama. Fortunately, it never dips into bathos. These two actors *should* be noticed. They've crafted the most ingenious résumé of the year. ■



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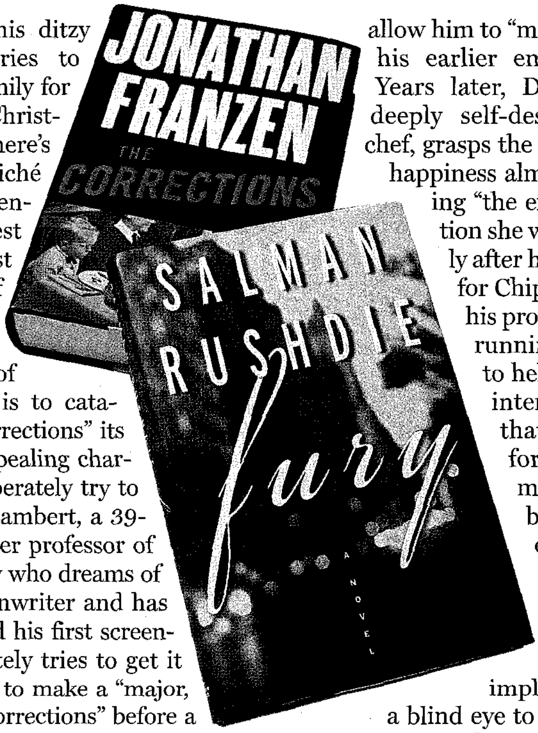
BOOKS DANIEL MENDELSOHN

This American Life

Two novels offer a take on contemporary culture. Salman Rushdie tries to get by with a satire, while Jonathan Franzen's family drama scores all the points.

ON THE FIRST PAGE OF JONathan Franzen's new novel, the narrator thinks that "something terrible" is about to happen; on the first page of Salman Rushdie's, the narrator talks of "living in a golden age." Weirdly, both novels are talking about the same historical and cultural moment in contemporary America. Both novels, curiously, aim to shed light on the same complex cultural conundrum: the way in which the material and technological superabundance that characterizes the current culture (this "golden age") has only aggravated its underlying moral and emotional emptiness ("something terrible").

The big surprise here isn't necessarily the answers these authors provide—there's no aspect of consumerist, materialist, postcolonialist American society that hasn't been scrutinized at this point—but the books they've written. Rushdie, the revered veteran known for sprawling works like *Midnight's Children* and *The Satanic Verses,* has penned a slender, cynical, and rather empty black comedy about a grumpy philosophy professor named Solly Solanka who leaves London to find himself in a New York that's being terrorized by a highly metaphorical serial killer. (The "Concrete Killer" wanders the better neighborhoods, bonking paragons of American success—rich young blondes with hot urban careers—over the head with chunks of the eponymous building material.) Franzen, a relative newcomer, has crafted a moving epic for our time, a juicy, intricate, witty, tragic saga of a single dysfunctional midwestern family whose ills and anxieties reflect those of the country and culture as a whole.



The Corrections has a shopworn premise—as the patriarch Al Lambert succumbs to Parkinson's, his ditzy wife Enid tries to gather the family for one last Christmas—but there's nothing cliché about what ensues. The best way to suggest the richness of this novel's themes and the artistry of its structure is to catalogue the "corrections" its flawed yet appealing characters so desperately try to make. Chip Lambert, a 39-year-old former professor of literary theory who dreams of being a screenwriter and has just submitted his first screenplay, desperately tries to get it back in order to make a "major, quick set of corrections" before a producer can see it. (The juxtaposition of "major" and "quick" in that sentence gives you a sense of Franzen's tart appreciation for his characters' capacity for self-deception, which in this case extends to Chip's thinking that his obscure script will have any appeal.) Chip's older brother, Gary, a banker with lots of money, a beautiful family, and a serious case of depression, realizes that "his entire life was set up as a correction of his father's life." A yellowing patent developed by that same father, the emotionally unavailable Al, holds the key to a neurobiological process that a greedy biotech start-up called Axon has dubbed "Correcktall," which will reverse the effects of Alzheimer's—and, poignantly, of Parkinson's.

The Corrections
By Jonathan Franzen.
Farrar, Straus & Giroux; 568 pages; $26.00.

Fury
By Salman Rushdie.
Random House; 264 pages; $24.95.

Long ago, when he was an emotionally frozen young father married to a status-obsessed, attention-starved woman, Al had hoped that his youngest child, Denise, would allow him to "make corrections" for his earlier emotional mistakes. Years later, Denise, a brilliant, deeply self-destructive, bisexual chef, grasps the reasons for her unhappiness almost too late, realizing "the extent of the correction she was undergoing" only after her father falls ill. As for Chip, he tries to correct his professional failures by running off to Lithuania to help design a Website intended to enhance that country's appeal for American investment—a project that begins as a joke and ends up being taken seriously. And Enid (like so many *fin de siècle* Americans, Franzen implies) prefers to turn a blind eye to the profound emotional and psychological corrections taking place at home, worrying instead about the stock market, attending seminars with names like "Surviving the Corrections." (It's typical that she's trying to survive the wrong corrections.)

All of this could have added up to a wistful little family tragedy leavened by gentle satire of midwestern life. What elevates *The Corrections* to the level of serious literature is the way in which the author connects the Lambert's world to *the* world. Al's losing battles with both Axon and Parkinson's—and, at one point, a desperate Enid's flirtation with an ecstasy-like party drug—allow Franzen to critique the contemporary obsession with chemical fixes, just as Chip's stint in Vilnius provides a vehicle for some poignantly hilarious send-ups of post-Soviet global politics and the false promise of the Internet, just as Enid's and Gary's manic preoccupation with the market makes room for a stinging critique of the nineties gold rush. Out of these and oth-

Photograph by Andrew McCaul.

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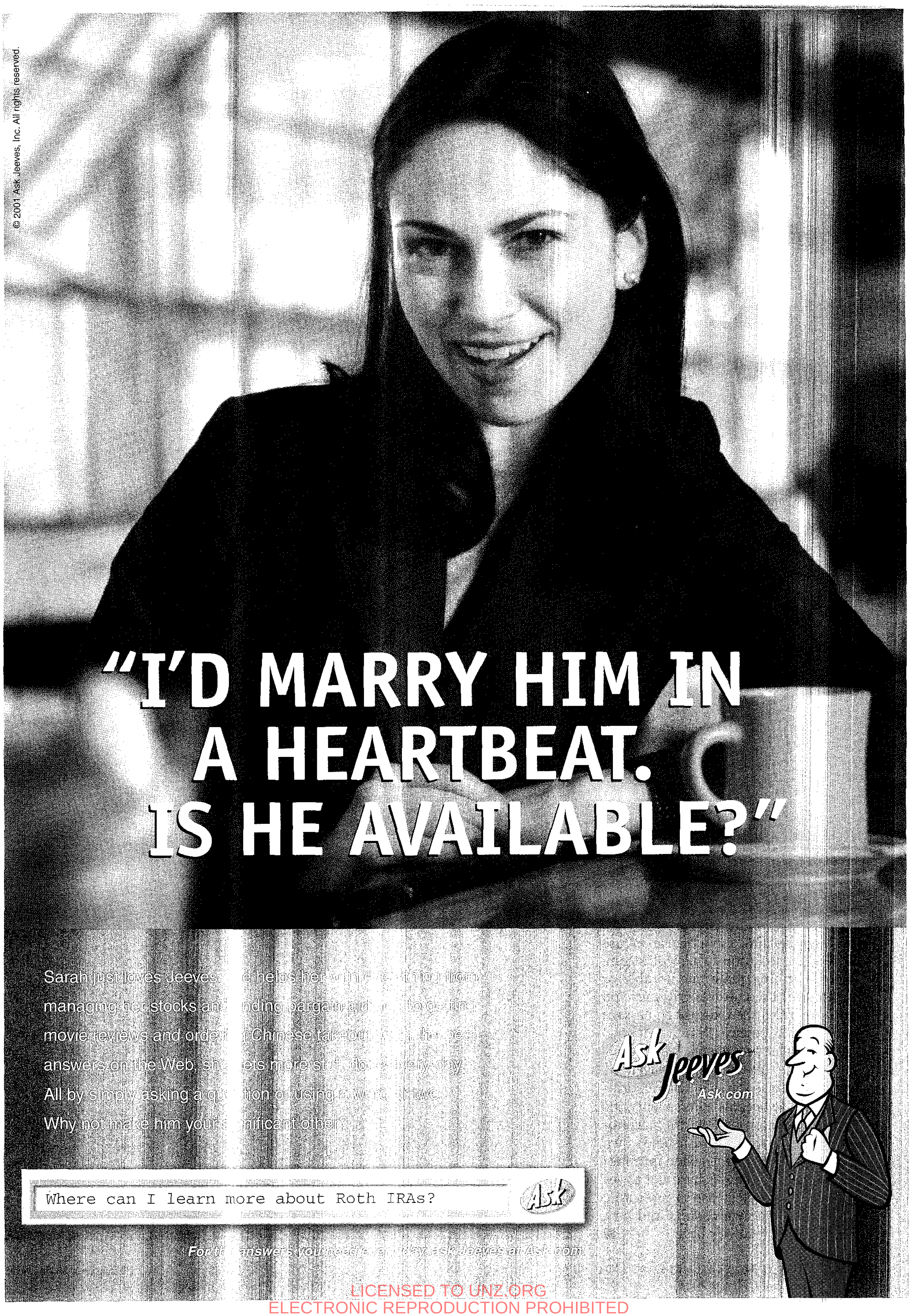
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er richly colored narrative threads, Franzen weaves a tapestry that reveals the ills of the era, one in which quick fixes and slickly convenient narratives of success have proved to be as hollow as they are hard to abandon.

"The structure of the entire culture is flawed," the ineffectual Chip concludes. It's a judgment we've all heard by now, but the scope of Franzen's novel—the variety and detail of the flaws he's identified, the profundity with which he's explored them—has earned him the right to make it. In any event, what makes *The Corrections* so memorable isn't the accuracy of its cultural criticisms but its humanity—Franzen's affection for its flawed, subtly drawn characters and their cracked dreams. That affection is evident in the final pages, in which Franzen, who acknowledges the seriousness of his subject by refusing to provide a conventionally "happy" ending, nonetheless honors these deeply American characters by offering just the tiniest ray of hope for true and long-lasting "correction." The Lambert family may be in sore need of repair, but the novel they inhabit requires none.

SALMAN RUSHDIE IS ALSO WORRIED ABOUT the state of American culture, but his cynical satire is, if anything, symptomatic of the problems he's lampooning. Like Franzen's book, Rushdie's has more than one target in its crosshairs: celebrity culture, advertising culture, ethnic slaughter, serial killers, Elián, Lewinsky, literary fame, "the eternal confessional booth of Ricki and Oprah and Jerry"—the whole tired, poor, and huddled mass of cultural ills and obsessions. But as Solly Solanka's search for a new self in the land of opportunity continues (and as the ongoing search for the Concrete Killer points increasingly to the blackout-prone Solly himself), **Fury** seems increasingly like little more than an excuse for Rushdie to furiously blow off steam. There's nothing really memorable or fresh about the cultural critiques you find here, from the too-easy en passant sideswipes (Monica is "Minnie Mouth") to the Barcalounger aperçus about commercialism ("everybody, as well as everything, was for sale") or celebrity. "The more he became a Personality, the less like a person he felt," the narrator gravely observes. Given Rushdie's own increasingly precipitous slide into Personality-hood lately, it's hard not to see his latest novel as a case of protesting too much—filled with sound and fury, but signifying relatively little. ■

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cue **ARCHITECTURE JOSEPH GIOVANNINI**

Clipped Wings

Is the Port Authority's new plan to save Eero Saarinen's soaring TWA terminal little more than death by preservation?

YOU HAVE TO WONDER WHETHER New York City can entrust the most inspired of its few modernist masterpieces—Eero Saarinen's gull-winged TWA terminal at JFK—to an architect who chews gum nonstop during two hours of discussions about the building's imminent strangulation. At a recent Landmarks Preservation Commission hearing, as a parade of experts protested a proposal to surround the building with a huge, stiff terminal, the audience hung on the motorized jaw of the Port Authority's chief architect, Robert Davidson, and speculated about just how long a single wad of gum could possibly last. By the time it finally disappeared—spent? Swallowed? Expelled?—you got the message that Davidson didn't really have to care or even listen.

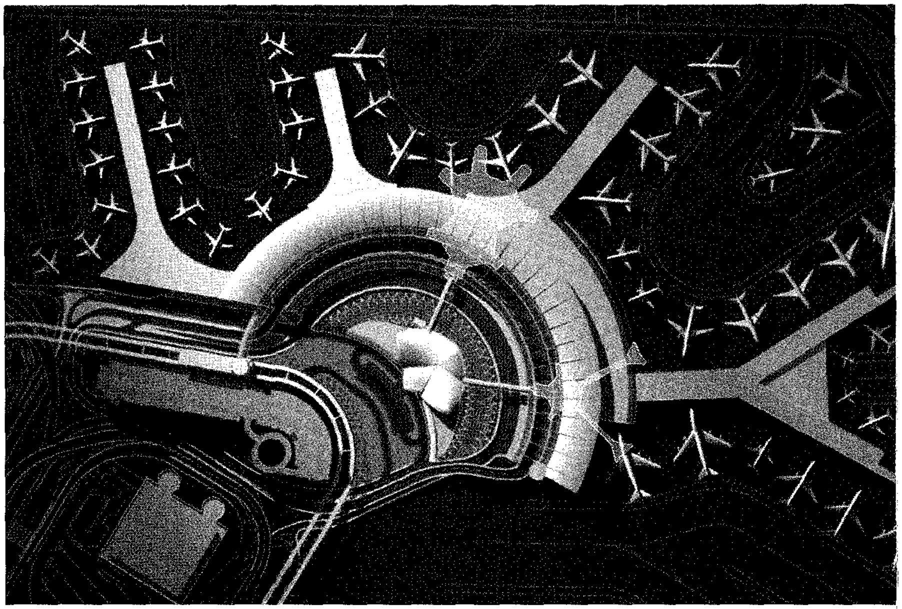
The Port Authority, by its mandate, was created to bypass red tape. So even though the proposed design is a steroidal bully, the PA can basically move ahead. Albany has already rubber-stamped the scheme. A decade ago, the box that the Guggenheim added to Frank Lloyd Wright's spiral drum arrested its spin, and now Saarinen's Brancusi-esque bird, poised to fly, risks being trapped in a cage.

As he laid out the master plan, by William Nicholas Bodouva & Associates and Beyer Blinder Belle, Davidson spoke more like an accountant than like an architect, pitching quantity rather than vision: head count, gate numbers, baggage flow. The existing structure, he said, is inadequate, and the best way of preserving it is to bypass the building with back roadways serving a new semi-circular terminal with spurs. The original terminal, icon of the jet age, would be adapted

TWA Terminal
JFK Airport
Eero Saarinen

Proposed renovation and expansion by William Nicholas Bodouva & Associates.

Surrounding Saarinen: Bodouva's proposal would encircle the 1962 terminal and demolish its departure pods (in yellow).



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into a restaurant or a conference center—or something.

As part of a preservation scheme, Bodouva's behemoth (Beyer Blinder Belle is focusing on preserving the Saarinen terminal itself) ranks with the crushing tower once proposed directly atop Grand Central—it leaves the landmark technically intact but degrades the context that gives it meaning. Wrapped in a 1.5-million-square-foot collar, the existing 374,000-square-foot TWA building would no longer look out at the ballet of 747s shuttling on pointe across the tarmac. By shunting passengers to the back terminal, the architects would turn Saarinen's building from a gateway whose swooping forms choreograph the movement of people from land to air into a vestigial appendage.

Davidson emphasized the Port Authority's openness to criticism by showing how the plan incorporates the original terminal's tentacular tubes, omitted from a first scheme. But it's a token gesture, particularly given that the PA has not gone out of its way to solicit public opinion, holding its hearing at a remote Ramada at JFK. There, the statement of intent for the preservation of the building was presented as a *fait accompli,* even though the hearing was legally required as a prerequisite to writing it.

BUT THESE QUESTIONS OF PRESERVATION and institutional honesty only lead to a more serious issue: Why not aspire to an addition that takes Saarinen's ideas to a higher plane? Architects must have learned something since the terminal's completion in 1962, especially now that many of them are using the same software that has revolutionized aeronautical design. (Frank Gehry's practice radically changed when he imported the French program CATIA, used to design the Mirage jet, which would look right at home in Saarinen's aerodynamic terminal.) Though the proposed scheme is still only a diagram, its wagon-wheel organization reveals a misguided, unyielding symmetry without the suppleness to deal with the airport's asymmetries. That the plan is boringly conventional doesn't mean it's practical: The wide footprint actually gobbles up potential gate space.

Bodouva, who was hired by United Airlines for a plan that was then vastly extended by the PA, tried several alternative designs, but all bypass the 1962 terminal and use the same lumbering language. One untested approach may lie in Saarinen's original forms. A student of sculpture, the architect revolutionized the perception of modernism as rigid, soulless, and abstract with his curvilinear, organic designs. The sinuous terminal, breathtakingly portrayed in photographs by Balthazar Korab and Ezra Stoller now on display at the Municipal Art Society, obviously connotes birds and flight. But there are also dendritic shapes out back in its two existing departure pods—slated for demolition under the current plan—and such fluid forms suggest a flexibility that escapes Bodouva's stolid Euclidean geometries. Many of the architects who today are designing directly with the computer have been fascinated with the TWA terminal, and they are heirs to Saarinen's organic model.

The oafish design being proposed must be reconceived top to bottom: TWA can't be isolated as an object but has to be lived in—arrived at, walked through, flown from. That this diagram has gotten so far points out that something is wrong with the Port Authority's process. The Landmarks hearing, the MAS show, and hundreds of outraged letters e-mailed to the modernist preservation society Docomomo all alert us to the fact that the PA has been caught trying to fob off a very large and expensive ($1.2 billion) lemon.

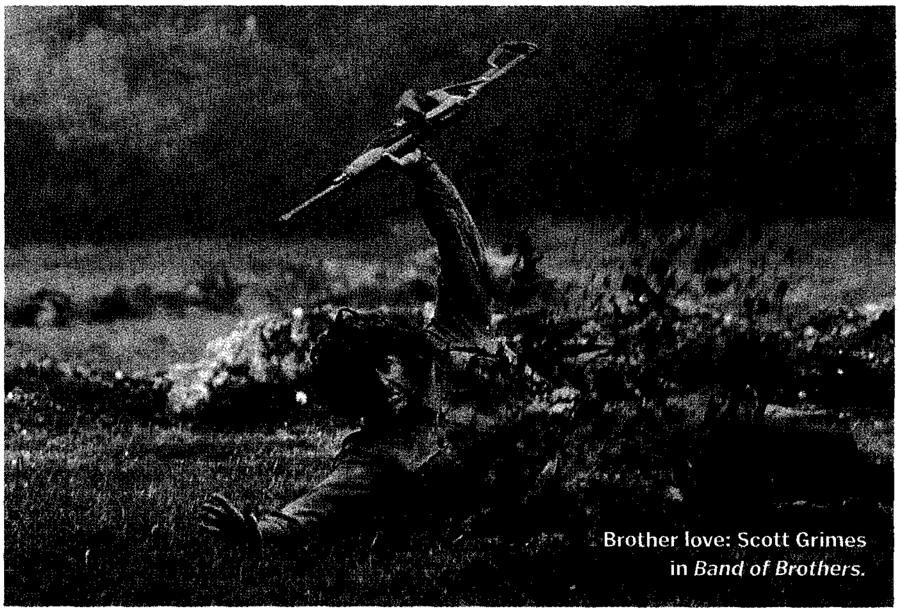
The design's quality also raises the question of how the PA chooses architects. Placing a single ad in the New York *Times*, the Newark *Star-Ledger*, and *Engineering News Record* hardly qualifies as an attempt to attract the likes of Santiago Calatrava, Thom Mayne, William Pedersen, Peter Eisenman, Bernard Tschumi, Coop Himmelblau, or Zaha Hadid, all of whose buildings swoop and fly. The nation's landlord, the General Services Administration, has reinvented itself with a Design Excellence program that requires architectural selection and peer review, eliminating any whiff of cronyism. (William Bodouva was once a PA in-house architect, and Sheldon Wander, a former PA chief architect, is now senior vice-president at the firm.) And if the GSA proposals aren't good, the architects return to the drawing boards. It's time for the PA to institute a similar system.

The agency has recently made an effort to upgrade its standards, hiring Skidmore, Owings & Merrill to design Terminal 4 at JFK. However, SOM and the other firms on its airport list are extremely safe choices, and increasingly Bodouva has become its knee-jerk architect. Forty years ago, TWA and the Port Authority hired Saarinen; the PA should honor its own architectural prescience—and Saarinen's work—with an equally inspired sequel. ■

TELEVISION JOHN LEONARD

Boys in the Band

Band of Brothers, HBO's gripping Hanks-and-Spielberg-produced World War II mini-series, is one Greatest Generation saga that hits all the right notes.



Brother love: Scott Grimes in *Band of Brothers.*

THEY SMOKE, SO ALREADY YOU know that **Band of Brothers** is not going to be another *Pearl Harbor.* And for ten whole hours there is almost no sex, an amazing marathon of abstinence for premium cable—meaning, of course, that they have to rely on lots more violence to fill in the narrative blanks. Besides which, and this is flabbergasting for a motion-picture production about the European theater in World War II, the camera does not ogle Nazi regalia. While much will be made of souvenir-hunting for a German Luger, *Band of Brothers* otherwise abjures the pornography of swastikas, leatherboys, and monumental space.

Stephen E. Ambrose wrote the best-selling nonfiction book about Easy Company, 506th Regiment, 101st Airborne Division, on which the mini-series is based. Tom Hanks and Steven Spielberg are the executive producers; various old hands have written and directed individual episodes. And except for David Schwimmer from *Friends,* who plays the least-likable lieutenant in anybody's army, the brothers themselves are either unfamiliar or unknown actors playing the parts of real people using their real names. Their brotherhood, in case you've forgotten, has been borrowed from Shakespeare's *Henry V:* "We few, we happy few, we band of brothers; / For he today that sheds his blood with me / Shall be my brother."

These happen to be lines—vainglorious and posturing—that I have never admired. But I like the mini-series, which is neither, almost as much as Tom Brokaw will. To be sure, Easy Company was self-selected for unusual courage, consisting entirely of volunteer paratroopers. We follow these young men, most of them not old enough to vote, from training in Toccoa, Georgia, in 1942, to their nightmare drop behind enemy lines on D-Day, June 6, 1944, to Carentan for their first serious casualties, to German-occupied Holland and Operation Market-Garden for their first stalled offensive, to the Ardennes Forest and their holding of Bastogne until Patton arrives with his publicists, to Foy, and Alsace, and their first concentration camp, and then Berchtesgaden, Hitler's Bavarian cuckoo clock of a town, and finally to Austria, where they have to wait around for months, listening to Mozart and shooting one another, to find out if they are to be shipped out to the Pacific.

And yes, as in Chekhov, the Luger that shows up in the third hour will go off in the sixth and still be around in the ninth, like a symbol whose meaning shifts. Like the young men themselves, who make up their meanings as they go along and who resent the replacements who are innocent of those meanings, who haven't been baptized in fraternal blood. This isn't glory; it has a deeper hum.

Band of Brothers
Sunday, September 9, 9 to 11 P.M.; Sundays thereafter through November 4, 9 to 10 P.M.; HBO.

If there must be a single heroic consciousness to hold all of this weather, geography, and death in mind, then it belongs to Damian Lewis as Lieutenant Winters, a junior officer who will rise to company commander, and then battalion executive. His are the thoughts we are listening to in the voice-overs, which turn up in several installments. But as the action shifts, so does the point of view, so that we are eavesdropping through the ranks and on hand with excruciating intimacy for occasions of superb bravery, blubbering cowardice, sudden death, confusion and panic—even war crimes. As powerful as the death-camp episode is, there is an equally moving scene in a church, where the camera pans the faces of all the men of Easy Company we have come to know as they sit in pews listening to the music of redemption, and then, as if by sniper fire, the dead are made to vanish from their seats.

Before and sometimes after every episode, we also hear from the survivors, talking heads at an advanced age, looking back more than half a century at what they did when they were strangers to almost everything. "We're paratroopers," someone says. "We're supposed to be surrounded." In Paris, they didn't know how to order food. In

Photograph by David James/HBO.

the Vienna woods, they couldn't bring themselves to shoot a deer.

TV Notes

Greta Garbo: A Lone Star (SEPTEMBER 4; 10 to 11 P.M.; AMC) is everything you really didn't need to know about her, including the lesbian affair with socialite Mercedes de Acosta, plus redeeming narration by Lauren Bacall and terrific snippets from *Anna Karenina, Mata Hari, Grand Hotel,* and *Camille.*

Lost (September 5; 8 to 9 P.M.; NBC) rounds up three teams of two persons each—all of whom should get a life—then blindfolds and ships them off to parts unknown (I know, but promised not to tell) by airplane and military chopper, dumps them in this wilderness without credit cards or cell phones, and promises them $200,000 if they get back to the Statue of Liberty. Whoopee.

The Amazing Race (September 5; 9 to 10 P.M.; CBS) rounds up eleven teams of two persons each (a mother-and-daughter pair, lawyer buddies, fraternity brothers, etc.) and makes them race to get from Central Park to places like Johannesburg—which is not the best way to see Africa, if you ask me, but I eliminated myself after the first hour.

Revenge of the Whale (September 7; 8 to 10 P.M.; NBC) is a News Division documentary, based on a Nathaniel Philbrick nonfiction book augmented with the diaries of three survivors, about the 1820 sinking of the whale ship *Essex,* which led to murder and cannibalism at sea and inspired Melville to write *Moby-Dick. Very* public television.

The Ghosts of Attica (September 9; 9 to 11 P.M.; Court TV) commemorates the thirtieth anniversary of the prison riot, the state-police massacre of prisoners and hostages alike, the subsequent cover-up of these events and the torture of prisoners that followed, a lawsuit for damages that took years to make its way through the reluctant courts, and now legal actions on behalf of the families of the slain hostages who got nothing but workman's compensation. Awful footage I've never seen before.

Just Ask My Children (September 10; 9 to 11 P.M.; Lifetime) docudramatizes the false arrest and disgraceful imprisonment for twelve years of parents (played by Virginia Madsen and Jeffrey Nordling) accused of molesting their own children in the eighties Sex-Ring Hysteria. We are still catching up with these runaway miscarriages of justice. ■

RESTAURANTS ADAM PLATT

Man Overboard

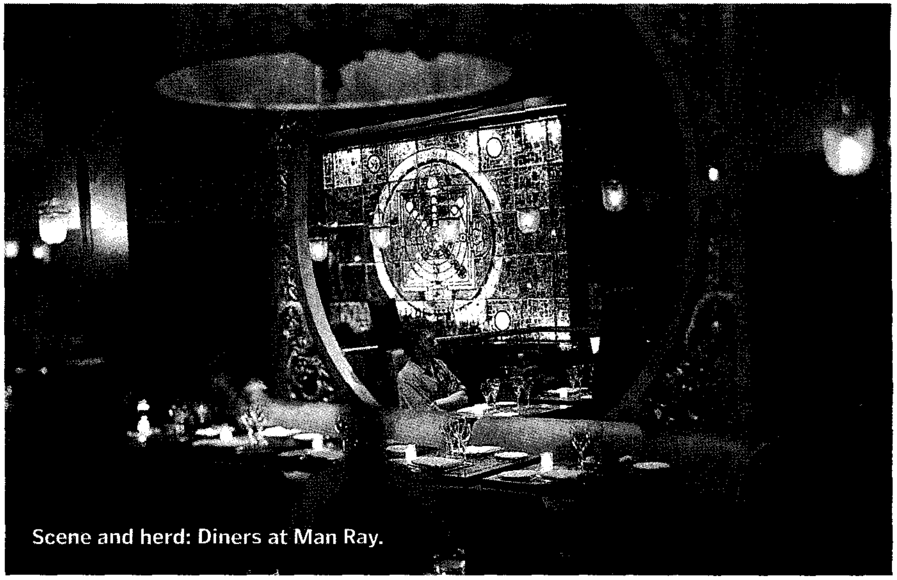
A restaurant that looks—and acts—like a club, Man Ray is surely a place to see and be seen. But is it a place to eat?

Man Ray
147 West 15th Street
(212-929-5000).

I DON'T KNOW ABOUT YOU, BUT where I come from, the presence of a bouncer at the door of any haute cuisine establishment is an ominous sign. It's a foreshadowing of unhappy things to come, like picking a stray hair from your hotel soap dish, or finding your prospective mother-in-law crouched in the back seat of your girlfriend's exotic new sports car. On my first visit to **Man Ray**, the city's latest breathlessly hip dining venue, the man at the door looked like a raffish St. Bart's lifeguard gone to seed. He wore baby-blue patent-leather shoes and had speckles of gray in his five-o'clock shadow. He was unnaturally tall, so he stooped down to check diners' names on his clipboard, then smiled at them with a slightly unhinged intensity as they went by. This Cerberus character may have been filling in for someone more normal-seeming (on my next visit, he was gone), but the impression he left was a little unsettling. Instead of sitting down to a pleasant dinner, it felt like a strange, potentially freaky social event.

Man Ray's front man is the French record producer Thierry Klemeniuk, who developed his formula for glitzy nightclub dining at his first Man Ray, in Paris. For his assault on Manhattan, he's recruited a gaggle of high-profile lounge lizards for partners (Johnny Depp, John Malkovich, Sean Penn, Harvey Weinstein) and jammed numerous upmarket pan-Asian artifacts into a former firehouse on 15th Street, near Sixth Avenue. Once past the doorman, you'll encounter platoons of deeply cushioned lacquered chairs, rows of Buddha heads, even a giant statue of the vengeful Hindu deity Shiva hovering prophetically over the bar. The room is split into a semi-discreet dining space above the bar area, a large Siberia zone in the basement, and the bar itself, where a stream of visiting Hollywood dignitaries—Barry Diller, looking wolfish, Helena Bonham Carter, looking vaguely miffed—prop themselves up on conspicuously visible banquettes, and are gawked at by crowds of patrons, like polar bears in a gilded zoo.

To get the attention of this flighty clientele, executive chef Frédéric Kieffer (for-



Scene and herd: Diners at Man Ray.

Photographs by Kenneth Chen

Choice cut: Man Ray's rack of lamb.

merly of Windows on the World) has concocted a whole slew of unlikely culinary combinations. Hunkered in the basement, next to a row of what appeared to be giant mandarin chamber pots, my taste testers and I chewed our way through a series of unremarkable but theatrically named sushi rolls like "Kiss of the Spider" (soft-shell crab and zucchini blossoms) and "Drunken Boat" (filled with shiitake mushrooms and capped with pieces of seared foie gras). After that came an inventive version of smoked salmon and blinis (made of sweet green peas) and a barracuda seviche with chunks of avocado and a caviar topping. Those were enjoyable, but a kind of crispy fritter made from pig's feet looked—and tasted—like it had been sitting for weeks in some Shanghai food stall.

Many of these recipes seem to have been constructed for short-term shock value, rather than long-term appeal. A bowl of egg-colored frog's legs featured the summery, and not entirely compatible, flavors of sweet corn and licorice. They actually tasted intriguing the first time I sampled them (there's a disk of custardy polenta flan in the middle, and the broth is made from mussels), but on a second try, the strange, licorice sweetness was so cloying, I had to put down my spoon. Among entrées, the duck breast was perfectly cooked but muffled in random pieces of litchi and a huge, decorative pineapple frond. Kieffer's various seafood dishes seemed fresh and generally well prepared, although my cube of codfish was drowned in a strangely bland concoction of milk, bacalao, and too much celery, and I'm not sure a meaty fish like dorado benefited from a covering of yuzu (that's a kind of Japanese lemon) and spiced carrot juice. When I got around to trying the lobster (poached in butter, with emulsified sake sauce and a mound of sweet mint-and-pea purée at the bottom), my taste buds were so addled, I had to ask a friend for a second opinion. "It kind of tastes like baby food," she said.

Other, brawnier dishes stood up better to this kind of experimentation, notably the rack of lamb rubbed with marjoram and bits of citrus, which came with lemony-tasting agnolotti. My filet mignon was served overly rare, but the meat was tender and mixed nicely with big spoonfuls of consommé and a pancake made from Yukon Gold potatoes. Kieffer's rabbit tasted less generic than the usual fancy Manhattan version of the dish and was piled in a little Portale-style tower decked with chopped chanterelles and a helping of spaetzle covered in a grainy mustard sauce. For dessert, there are a variety of experimental ice creams flavored of basil, rice pudding, or cheesecake. There is also a bulky variation of crème brûlée made with overly thick white chocolate and a rubbery hard-chocolate crust, and a "free form" key-lime pie that looked like a bowl of wet blueberries and bitter lime cream, mixed awkwardly with a chunk of almond meringue.

These items are portaged through the disco gloom of Man Ray by battalions of waiters and waitresses dressed up like extras on some hastily arranged B-movie set. The gentlemen tended to have ingratiating Continental manners, and the women wore ill-fitting Suzy Wong dresses. They moved to a soundtrack of clanging gongs, eerily chanting monks, and what sounded to one member of our party like "synthesized Iranian harem music." One evening, my large but inadvertent tip was happily accepted on top of the automatic house gratuity (for a party of six or more), and on another visit to the bar a waitress practically grabbed her tip from my hand after I'd forked over $3 for a tepid glass of club soda. Not that, in the end, I minded this kind of unrestful treatment. Man Ray isn't a sedate gourmet establishment, after all. It's a nightclub with gourmet pretensions. For as long as the scene lasts, tricked-up food and indifferent service will be the cost you pay for entry. Whether it's worth it or not depends, I suppose, on your point of view. ■

Man Ray 147 West 15th Street (212-929-5000). *Sunday through Wednesday,* 5:30 P.M. to 1 A.M., Thursday to 2 A.M., Friday and Saturday to 3 A.M. Appetizers, $7 to $15; entrées, $19 to $29. All major credit cards.

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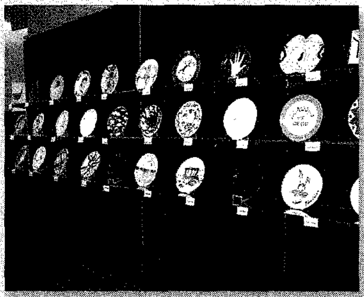
Wall of decorative plates at Sotheby's

Celebrity Dish with Campari

On Wednesday, July 18, NEW YORK and Campari partnered with Sotheby's to present an exhibition of artwork created for the 6th Annual Artists Against Abuse Plate Auction. Over 300 guests came to see the pre-auction exhibit. As they sipped their favorite Campari cocktails, art collectors picked out their favorites and placed silent bids. Yoko Ono, Rosie O'Donnell, and other celebrities contributed plates to the auction, which raised funds for "The Retreat".

Mercedes-Benz

Mercedes-Benz Fashion Week

New York City will become the center of the fashion world during **Mercedes-Benz Fashion Week**, September 7-14. Over 85 designers will present their collections in the tents at Bryant Park and around New York City. Invitations are required.

HENRI BENDEL
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BestBets

What's Your Best Bet for Fall?

From September 3-15, find out at Henri Bendel. Stop in and discover what caught the eye of NEW YORK Magazine *Best Bets* Editor Rima Suqi. While you're there, enter to win a "New York nite on the town": $1,000 shopping spree at Henri Bendel, dinner at Medi, two tickets to the New York City Opera, a weekend at the Ritz-Carlton New York, Battery Park. On Thursday, September 6, from 6-9 p.m., join NEW YORK, Henri Bendel, and celebrity host Bebe Neuwirth for an evening of fashion, music, prizes, and special treats. To RSVP, please call 212.508.0854. Space is limited.

HAIRAWARE

Hair Awareness

On October 4, NEW YORK Magazine will have a good hair day. NEW YORK and Hair Aware: Organization for Women's Hair Loss will host a symposium about society's attitudes towards women and their hair. Discover new ways to address the issue of hair loss with experts including Hair Aware's Director Lissa Rosenthal, hair loss spokeswoman Elline Surianello, and Author Joni Rodgers. If you would like to attend this event, please call 212.508.0854.

(Left to right) Gucci's Alyson Day, Tourneau's Andrew Block; From NEW YORK Magazine: Publisher Alan Katz, Contributing Editor Tucker Carlson and Editor-in-Chief Caroline Miller; PRIMEDIA CEO Tom Rogers

National News

To honor NEW YORK Magazin
new National Affairs Columnis
Tucker Carlson, we hosted
special lunch at The '21' Clu
Over 75 guests listened
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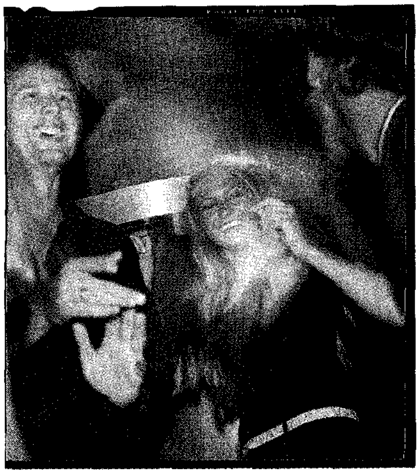
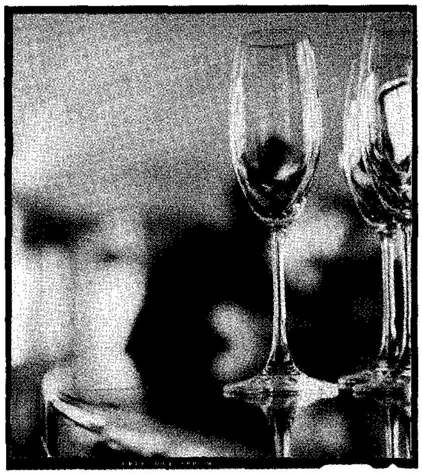
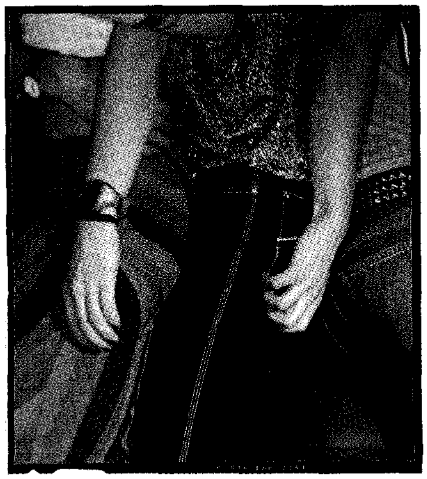


HOT

BARS & RESTAURANTS





Celebrate New York Style!

Drink, dine, and dance. Bar hop or relax in a comfy lounge. Shoot pool or watch a newly released flick. Dance to funk, techno, hip-hop, Latin, or reggae. Enjoy live music or the hottest DJs spinning the coolest tunes. Go as a couple or in a group. Go for romance, people-watching, or just plain fun. Here's a hot list for fall 2001.

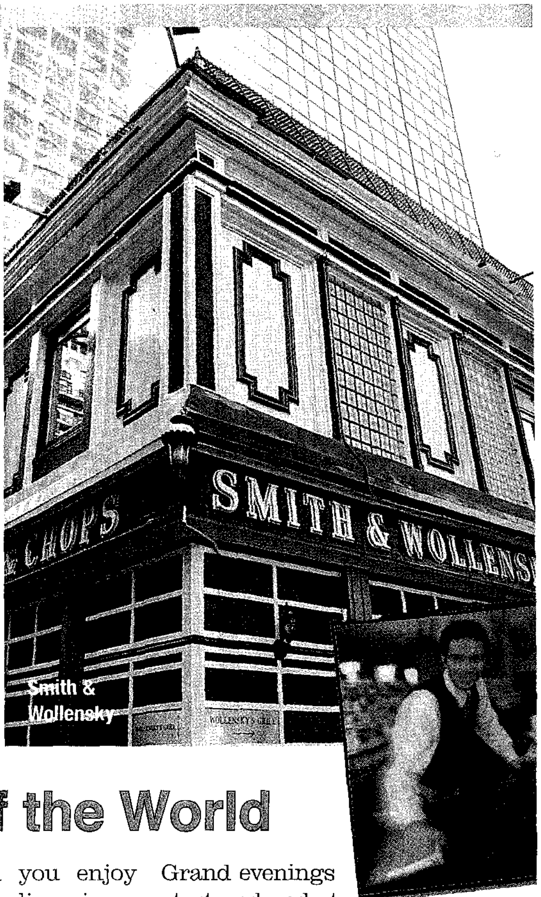
Creative Services Director **Beverly Hood Allen /** Editor **Christy Casamassima**
Creative **Teri Sanders Studio /** Writer **Anne Sternheim /** Research **Lory Conklin**

HOT
BARS & RESTAURANTS

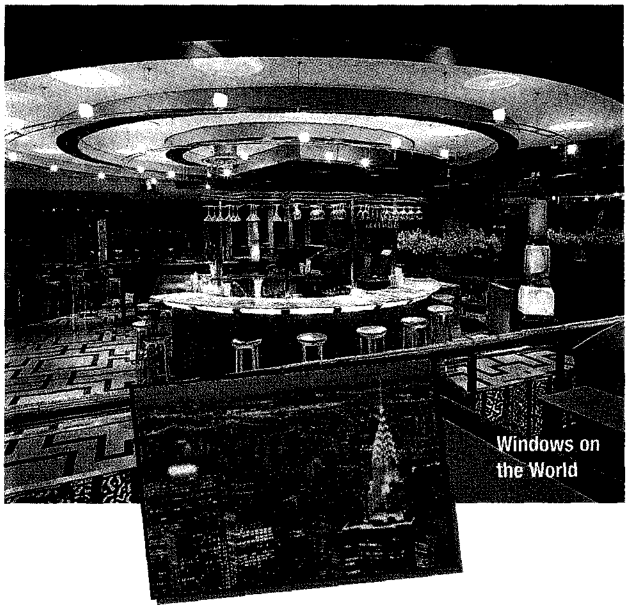
Steakhouse Extraordinaire

SMITH & WOLLENSKY (797 Third Ave. at 49th Street, 753-1530; www.smithandwollensky.com), the classic New York steak house, is always buzzing. Relaxed and unpretentious, it attracts a loyal and diverse following. Housed in the famous forest green and sparkling white two-story building, Smith & Wollensky is an oasis of warmth in bustling midtown. The interior has turn-of-the-century appeal with shining brass, dark wood accents, and an eclectic collection of early American antique paintings, and memorabilia.

Dining here means hearty portions of grilled steaks and seafood accompanied by wines from the celebrated cellar. Mid-week, Smith & Wollensky welcomes after-work professionals who come to enjoy the casual bar scene, people-watching, and knockout drinks mixed by some of Manhattan's best bartenders. The restaurant provides the perfect midtown lunch spot, and Fridays are especially bustling. On weekends, the action continues with a crowd of New York's professional athletes, natives, out-of-towners, and bachelor parties.



Smith & Wollensky



Windows on the World

On Top of the World

Where else can you enjoy magnificent skyline views, superb cusine, a first-rate wine cellar, and dancing? **WINDOWS ON THE WORLD** (One World Trade Center, 107th floor, 524-7000; www.windowsontheworld.com) provides three distinct venues for the ultimate in New York nightlife.

Windows on the World, with its commanding city views, is the answer for romantic evenings and special occasions. Wild Blue is an intimate, upscale eatery featuring chef Michael Lomonaco's contemporary-American cooking.

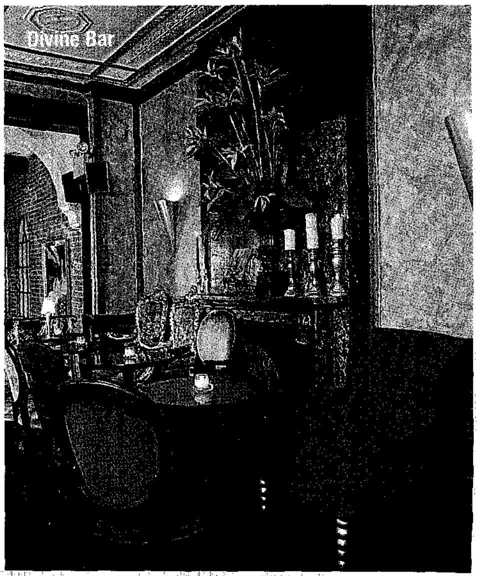
Grand evenings start and end at The Greatest Bar on Earth, with its stupendous vistas of New York Harbor and cocktails by master mixologist George Delgado. By 9 p.m., it's a nightclub with changing themes. Monday it's *The Stereo Show* with DJ/MC Penelope Tuesdae. Tuesday is Rhythm, Blues and Funk with the city's best live bands. On Wednesday, DJ Lucien hosts *Mondo 107* world music dance parties. The fun continues with live Latin music every Thursday. Friday is *Utopia*, an evening of world music. And on Saturday, enjoy live swing bands.

Uptown and Downtown

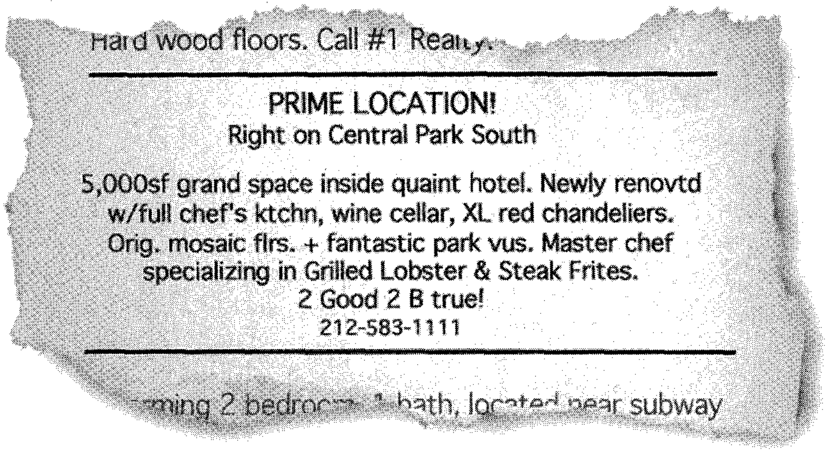
With two locations, **DIVINE BAR** (244 E. 51st St., 319-WINE; 55 Liberty St., 791-WINE; www.divinebar.citysearch.com; www.vino-versity.com) remains the city's most inventive venue for wines by the glass and delicious tapas in an offbeat, relaxed lounge setting. Fun and inviting, both Divine Bars have a SoHo-meets-midtown sensibility with a décor of funky jewel tones, comfortably oversized seating, and an unpretentious approach to food and wine.

Sample 65 wines by the glass, 16 wine flights, and 45 international beers. Most recently, Divine Bar has added some exciting cheese platters to the extensive tapas menu. The Formaggio e Fruta platters (fruit and cheese) and Sopranos (Italian cheeses, cured meats, and chutneys) have been so popular that they are now introducing "Divine Fromagerie" platters with international cheeses to be paired with wine or port flights.

Divine Bar is also home to Vino-Versity™, fun informal wine tasting events that take place bi-weekly at the downtown location. Check the Web site for times.



Divine Bar



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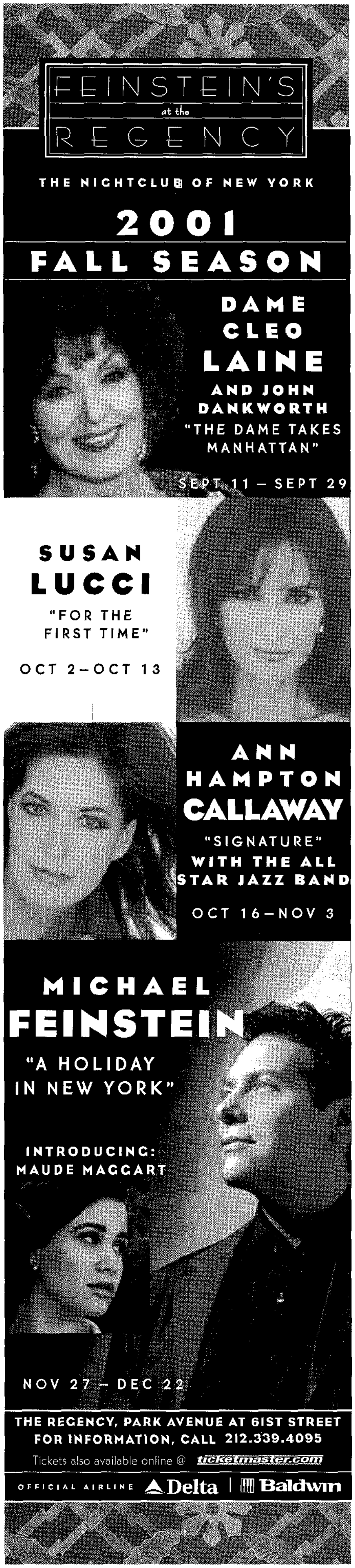
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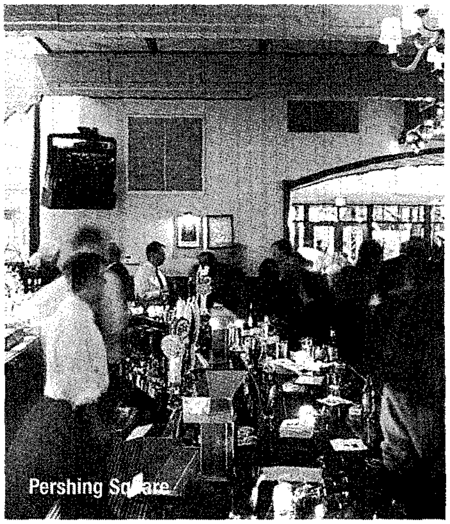
In a city of showstoppers, there's nothing like an evening at **FEINSTEIN'S AT THE REGENCY** (540 Park Ave., at 61st Street, 339-4095; www.loews.com), one of the city's most sophisticated and intimate nightclubs. This classic nightspot was conceived by Grammy-nominated vocalist Michael Feinstein and Jonathan Tisch, CEO of Loews Hotels. By day, this boîte is 540 Park restaurant, New York's leading "power breakfast" room. Every evening, this space is transformed into a club that recalls the bygone era of New York nightclub life. In the restaurant, chef John Iachetti is serving a whole new menu. In the club, the fall season kicks off with an exciting calendar of performers. From September 11–29, Cleo Laine and John Dankworth promise to bring down the house with their unique jazz sounds. Susan Lucci, of soap opera fame, will make her New York nightclub debut October 2-13. Ann Hampton Callaway will make her first club appearance October 16-November 3 since her Tony-nominated performance in *Swing!* November 27-December 22 are the dates for Michael Feinstein's holiday show.

Old New York

The grandeur of early 20th-century New York lives on in the refurbished Grand Central Terminal and the beautifully designed restaurant, **PERSHING SQUARE** (42nd Street and Park Avenue opposite Grand Central Terminal, 286-9600; www.pershingsquare.com). Named for the square that gradually gave way to Park Avenue high rises, Pershing Square is such an architectural tribute to Grand Central's style that it garnered a Municipal Art Society award for owner Michael O'Keeffe.


Pershing Square

Opened in 1999, Pershing Square rapidly became a midtown favorite. Classic American fare prepared with a distinctive twist is available at reasonable prices. The cuisine emphasizes the freshest and best ingredients prepared and presented to let the natural goodness and flavors shine. Short ribs and sea bass are two best sellers. The ideal location makes it popular for breakfast, lunch, drinks, and dinner. The handsome bar is renowned for drinks poured by some of the city's most entertaining bartenders.

PRESSURE
PRESSURE

Multimedia Event

Experience New York like you haven't before at PRESSURE (110 University Place between East 12th and East 13th streets), 352-1161; www.pressurenyc.com), New York's new premier multimedia-event space and billiard lounge located in Union Square. Just upstairs from Bowlmor Lanes, PRESSURE is a state-of-the-art complex that is redefining fun in New York. More Las Vegas than New York, PRESSURE is an adult playground that is ready-made for a night out with friends, a private party, corporate event, screening, fashion show, or product launch.

The 16,000 square-foot, six-story PRESSURE is already gathering accolades for its stunning architectural innovation. Classic and cutting-edge details mix the funk of the 1960s with the ultra-modern overtones, dramatic lighting, and revolutionary technology to create a unique ambience.

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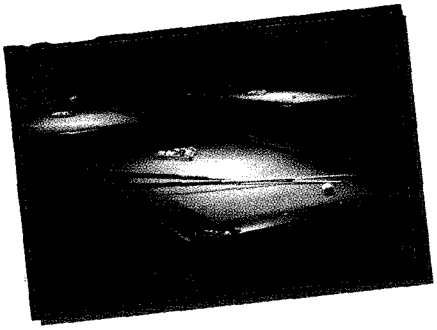

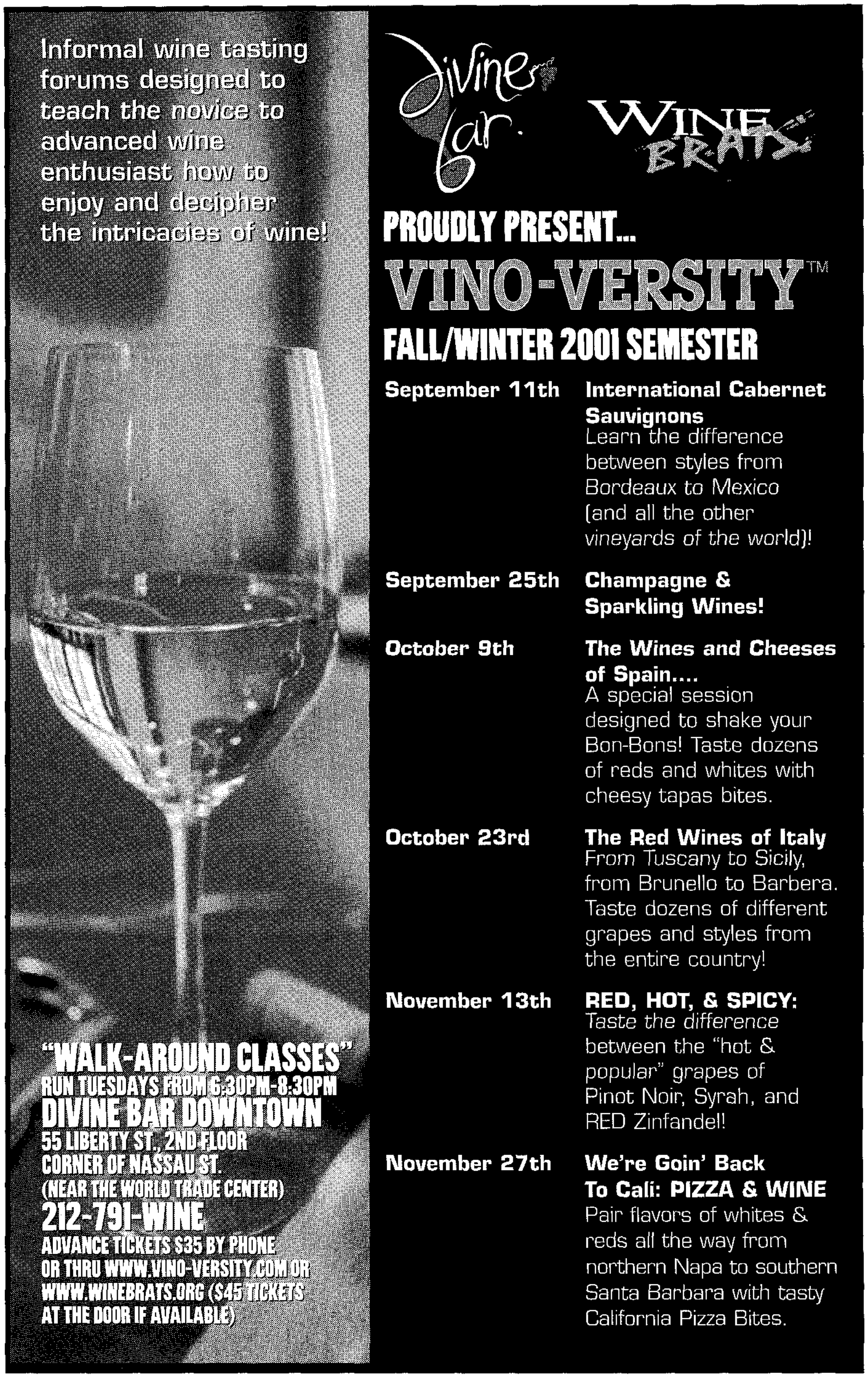
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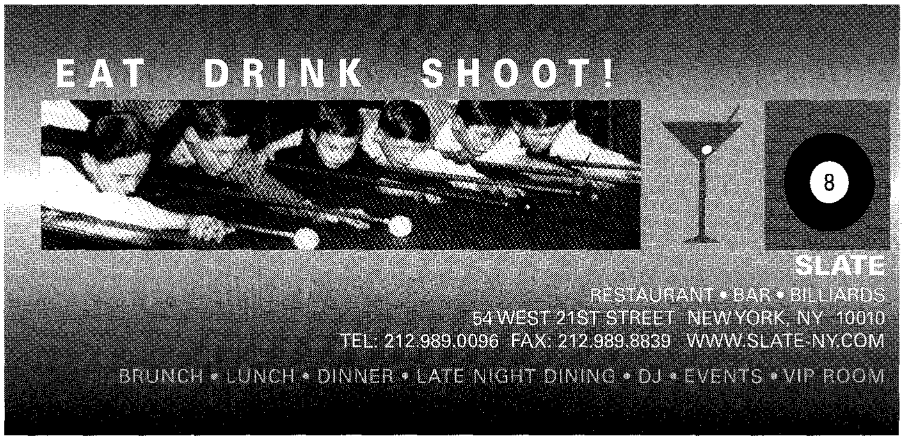
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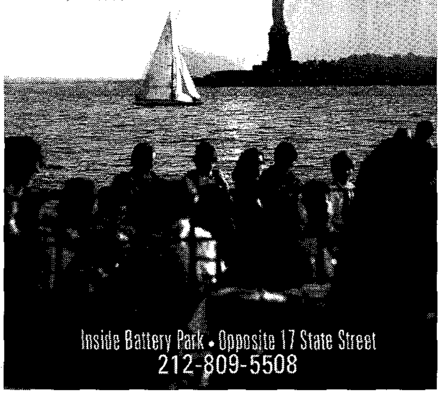


HOT
BARS & RESTAURANTS

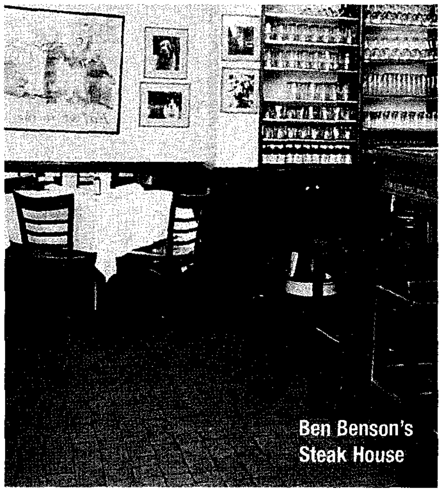
A New York Tradition

'21'

The legend of '21' (21 W. 52nd St. between Fifth and Sixth avenues, 582-7200; www.21club.com) began 71 years ago and continues today. A speakeasy during Prohibition, this elegant town house '21' has always attracted the famous and infamous with its stellar food, unrivaled wine list, and attentive service. Those who are charmed by '21' once are apt to become regulars.

The scene is set when patrons enter the inviting three-story town house and are greeted by Harry or Shaker, both of whom have worked at '21' for over 25 years. The warm welcome continues with drinks at the 40-foot mahogany bar or in the lounge appointed with mahogany paneling, comfortable sofas, leather wingback chairs, a working fireplace, and Frederic Remington paintings. The Bar Room is a place to enjoy fine food while rubbing elbows with the hoi polloi or gazing up at a ceiling festooned with memorabilia from important figures in the worlds of business, sports, politics, the media, and the arts. A tennis racket from Chris Evert, a Willie Mays' baseball, and a replica of the Air Force One from Bill Clinton are but three of the items from this special collection.

Chef Erik Blauberg perpetuates the restaurant's legacy with his inspired American cuisine. Special occasions and corporate events are accommodated in 10 private dining rooms that can host parties of 10 to 200 guests, or in the historic Wine Cellar.



Ben Benson's Steak House

Power Hub

Reserve a table at **BEN BENSON'S STEAK HOUSE** (123 W. 52nd St. between Sixth and Seventh avenues, 581-8888; www.benbensons.com) and you are bound to spot the power brokers, sports figures, and media celebrities who frequent this eatery renowned for huge drinks, first-rate dry-aged prime steaks, fresh seafood, and a wine list that has garnered *The Wine Spectator*'s highest accolades. In an era of chain steakhouses, this singular establishment is distinguished by the thoughtful and personal attention of owner Ben Benson.

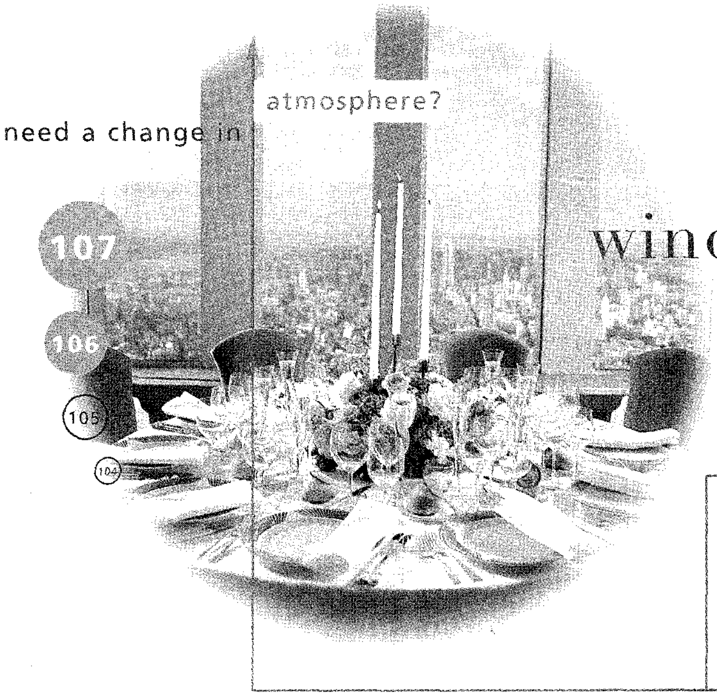
The clubby dining room is filled with classic American sporting antiques and softened with flowers and art. The after-office crowd swarms for the best and largest drinks in town at the bar, that was serving 10-ounce martinis in oversized, Art Deco-style martini glasses long before this cocktail staged its comeback.

Signature dishes include dry-aged prime steaks, prime rib, filet mignon, lamb chops, and fresh seafood. This fall, the menu will also offer a rotating variety of game, as well as the beloved chicken potpie.

Central Park Gem

Escape for an afternoon or evening at **THE BOATHOUSE IN CENTRAL PARK** (East 72nd Street and Central Park Drive North, 517-2233), an elegant and romantic restaurant boasting Manhattan's only lakeside setting. Year-round, The Boathouse in Central Park combines the pastoral beauty of a secluded lakeside retreat and the sophisticated style of Manhattan. Under the direction of Dean Poll and chef Alan Ashkinaze, The Boathouse in Central Park's incomparable surroundings, gracious service, and acclaimed American cuisine have made it a New York favorite.

In the warmer months, take a romantic gondola ride or treat yourself to a ride in the restaurant's own rowboat. A glassed-in dockside bar will soon be open year round for enjoying the restaurant's signature Boathouse martinis. In the winter, the lakeside experience is enhanced with cozy fireplaces in the lakeside dining room.



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Special Advertising Section

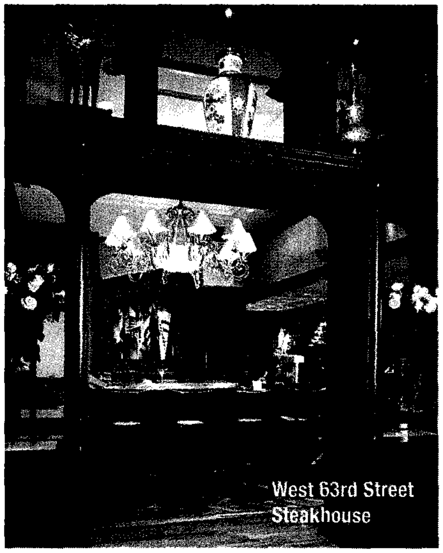
HOT
BARS & RESTAURANTS

Unexpected Pleasures

You never know which famous music or film star will wander into the **HALCYON RESTAURANT & LOUNGE** at The RIHGA Royal New York (151 W. 54th St. between Sixth and Seventh avenues, 468-8888). The Halcyon Lounge is bustling around the clock. This elegant Art Deco space, decorated in tones of brown, is both comfortable and welcoming. A light menu is available from 6 a.m to midnight and live entertainment plays from 4 p.m - 9 p.m.

Halcyon Restaurant & Lounge

The Halcyon Restaurant is a spacious venue in a soft palette of greens and golds, serving fine new-American cuisine. A special $29.95 prix fixe pre-theater menu makes Halcyon just right for dinner before Carnegie Hall, Broadway theater, City Center, and Lincoln Center.


West 63rd Street Steakhouse

Curtain Call

Lincoln Center ticket holders dine here before performances. Locals stroll in after the curtains go up, and the performers head over later to the **WEST 63RD STREET STEAKHOUSE** (44 W. 63rd St. between Broadway and Columbus aves., Empire Hotel, Mezzanine, 246-6363; www.empirehotel.com). Mahogany paneling, windows overlooking Lincoln Center, and spacious seating set the scene for wonderful prime dry-aged steaks, fresh seafood, and old-American wines. Generous Manhattans, and a superlative selection of Highland single-malt scotches and bourbons are just a few reasons the beautiful bar is so very popular. Come for drinks in the Lounge and inquire about the two private party rooms.

Hamptons in New York

Jerry Della Femina opened the New York version of his East Hampton restaurant, **DELLA FEMINA** (131 E. 54 St. between Lexington and Park aves., 752-0111) in 1999. Light, airy, and sophisticated this midtown eatery is frequented by a spectrum of New Yorkers. At lunch, a professional crowd fills the tables. At 6 p.m., things heat up with a young crowd ordering well-priced specialty cocktails (apple martinis or the Della Femina) and selections from a new light bar menu that includes tuna tartar, oysters by the piece, plus shrimp and duck dishes. Two new chefs, Christopher Faulkner and Hok Chin, have already made their mark on the American-Euro menu. Besides halibut as the signature dish, new additions include lobster salad, giant cowboy steaks, fresh daily pastas, and the chopped Jerry salad. There is also a private party room for 60.

Della Femina

Neighborhood Hangout

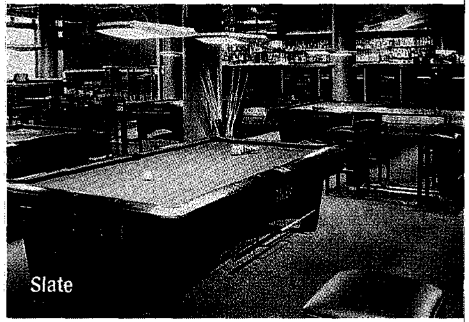
Bob Gaines and partner/chef Peter Klein have created a West Village phenomenon in just one year at **CHOW BAR** (230 W. Fourth St. corner of West 10th Street, 633-2212). This beautiful Asian brasserie housed in a distinctive landmark building blends many Asian cultures. The high-energy bar scene attracts locals with well-priced drinks like the Typhoon, Tokyo Colada, Green Dragon, Saketini with Flaming Ginger. The Pan-Asian menu has a strong Chinese influence with accents of Indonesia, Thailand, and Japan. With two dining rooms, Chow Bar is perfect for a large group of friends.

Chow Bar

Rack 'em Up

Experience fabulous food and billiards at elegant **SLATE** (54 W. 21st St. between Fifth and Sixth aves., 989-0096; www.slate-ny.com). From the high-tech sound system, the DJ wafts tunes through the elegant space. The elevated 100-seat bar snakes along the edge of the billiards hall, its glass top undulating with changing colors.

Sample chef Aaron Bashy's contemporary Middle Eastern-grill fare in the billiards hall or head to the lounge area overlooking the pool action. Slate can host private events for five to 500 guests.


Slate

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Where To Go Before and After the Show.

MARTINI'S

Martini's Restaurant offers patio dining under a canopy of lights nestled in the very heart of the Theater District. Savor rustic Italian cuisine with a California twist created by celebrated chef Richard Krause.

Martini's extensive menu is the civilized way to begin your theater evening or the best place for your curtain call–with prices so fair they deserve a standing ovation.

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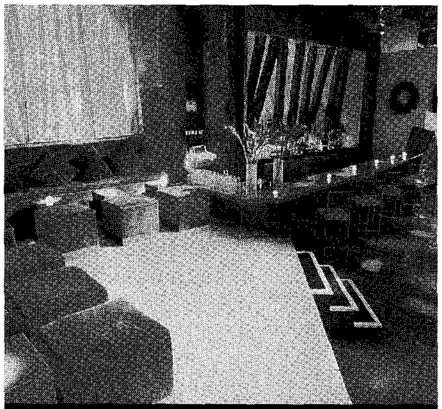

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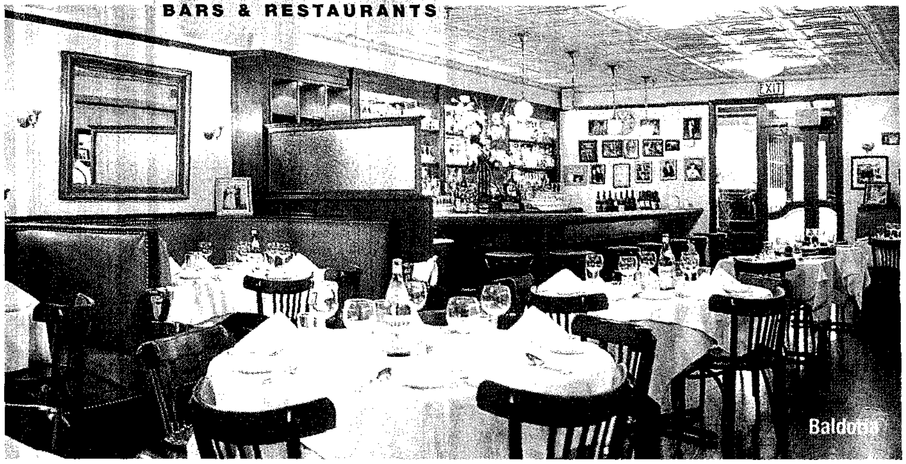


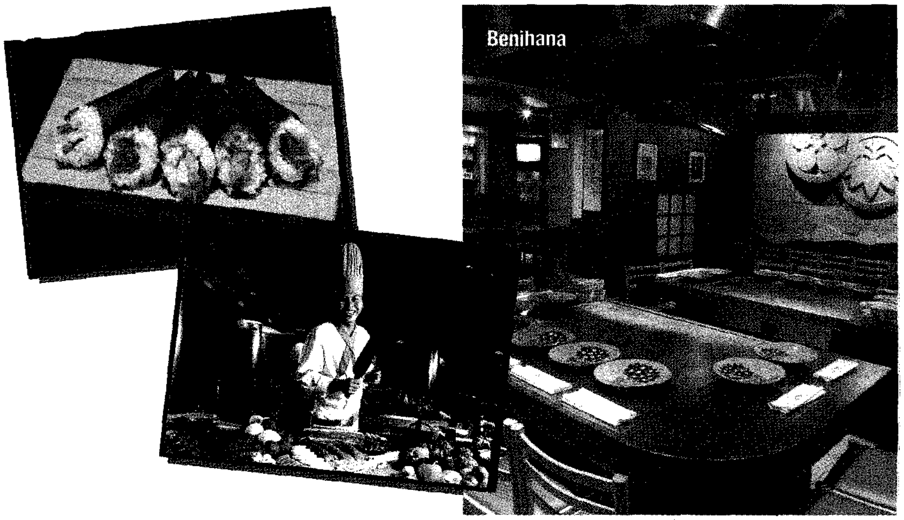
Baldoria

Party Time

BALDORIA (249 W. 49th St. between Broadway and Eighth Avenue, 582-0460) means "loud, riotous party" in Italian and owner Frank Pellegrino, Jr. really wants his guests to have a marvelous time celebrating with families and friends at his restaurant. Frank knows a bit about great Italian food. His father, Frank Pellegrino, Sr., owns Rao's, the East Harlem restaurant famed for incomparable food and the impossible reservation. Baldoria serves authentic home-style Italian food in a delightful restaurant designed to make guests feel and look great. Old Wurlitzer tunes play an array of musical styles and Thursday and Saturday nights, Luigi & Arlette play live music upstairs from 8:30 p.m. Before the night is over, people are dancing, singing, and living up the the restaurant's name.

Hibachi Artistry

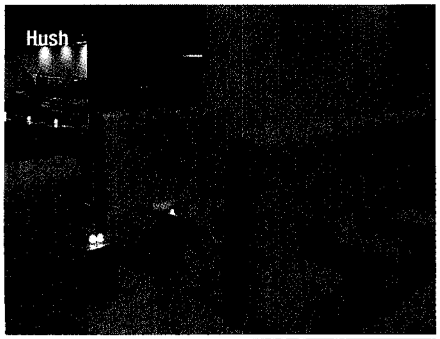
BENIHANA (120 E. 56th St., 593-1627; 47 W. 56th St., 581-0930; www.benihana.com) has introduced legions of New Yorkers to a distinctive blend of dining entertainment and Japanese hibachi-style cooking since opening in 1964. Now true institutions, Benihana's highly-trained chefs still prepare the teppanyaki (known here as hibachi) menu tableside with dazzling showmanship. Sit around communal tables and watch the chef slice, dice, and grill your selection with perfectly-timed artistry. In addition to the classic teppanyaki menu consisting of top sirloin, chicken, seafood and vegetarian dishes, Benihana serves sushi specialties tableside. The West Side Benihana has been renovated and features new teppan tables, new bar, and Rocky's Room, a private event space.

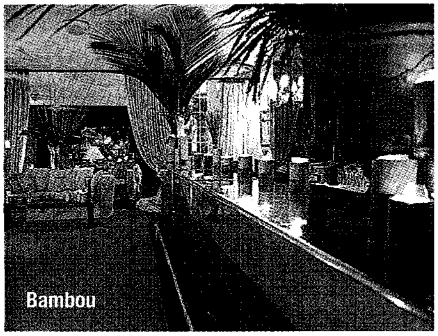


Benihana

Dance Party

HUSH, the dramatic red supper club and nightclub (17 W. 19th St. between Fifth and Sixth aves., 989-4874; www.hushnyc.net) is a place for dining and dancing all week. Come early for Brett Winter's cuisine that blends new American and Latin-Asian influences. Stay late and enjoy New York's greatest DJs host themed dance. Wednesday and Thursday are special event nights. There's happy hour from 5 p.m. to 8 p.m. with two-for-one cocktails and a complimentary buffet. Friday is Latin Night. Saturday is Hush's LOVE-SHACK PARTY. There are monthly parties on Sundays. And don't miss the Monday Salsa after-work Party.

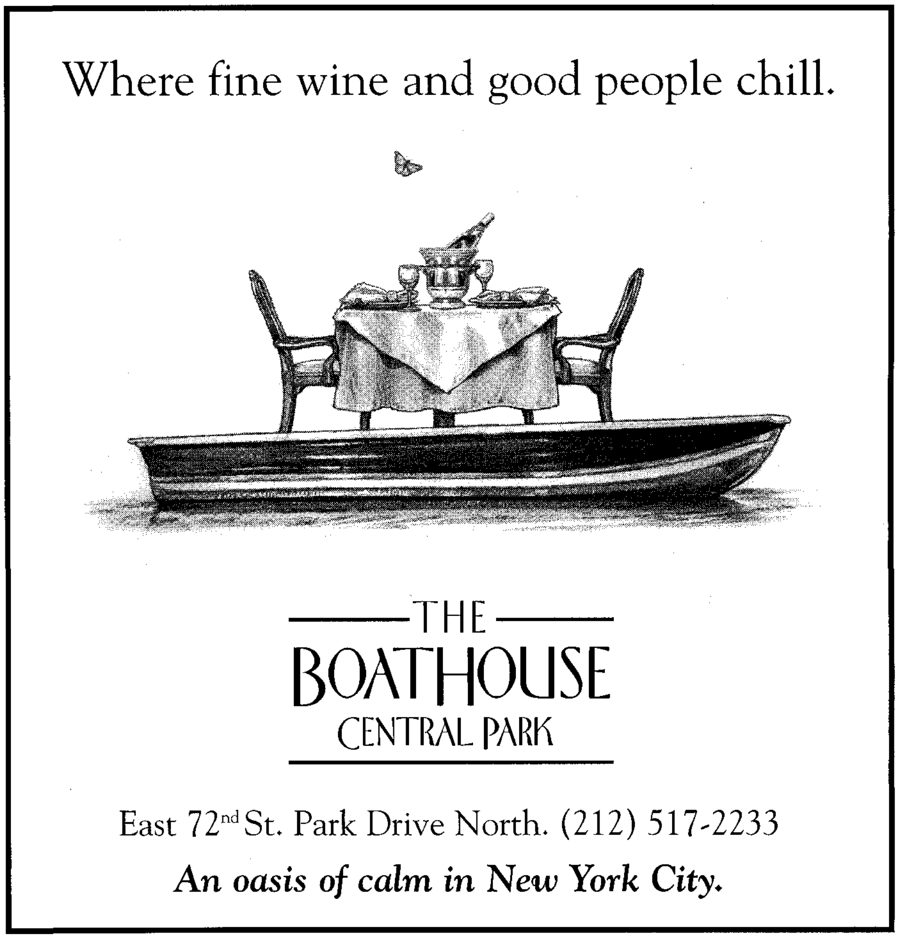




Caribbean Chic

Escape to **BAMBOU** (243 E. 14th St. between Second and Third avenues, 358-0012). This comfortably chic hideaway, reminiscent of a Caribbean great house, attracts an eclectic clientele. Sip a rum punch in the lounge, appointed with plush sofas, tropical plants, and flowers. Afterwards, dine in the lavish palm-lined room.

Bambou's chef infuses the fare of the Caribbean with French technique. Start with mussels steamed in coconut milk and curry. Move on to roasted whole snapper stuffed with sweet potato purée and ginger. Finish with the banana beignets with rum caramel sauce. The inspired wine list complements the menu nicely.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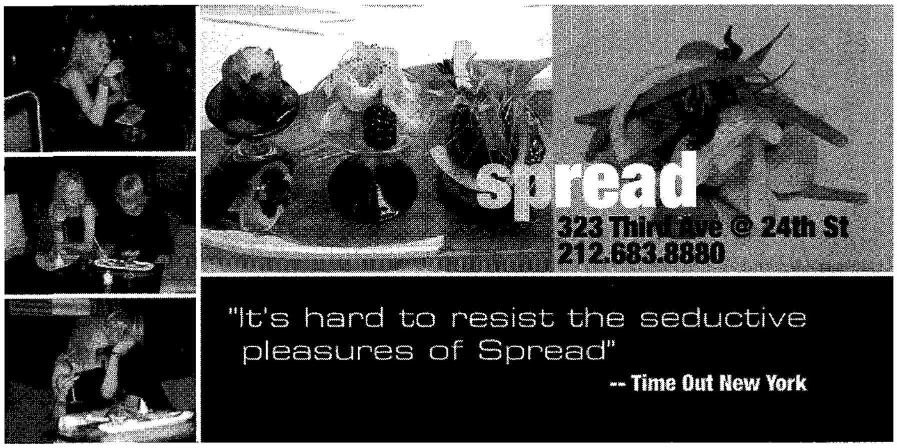
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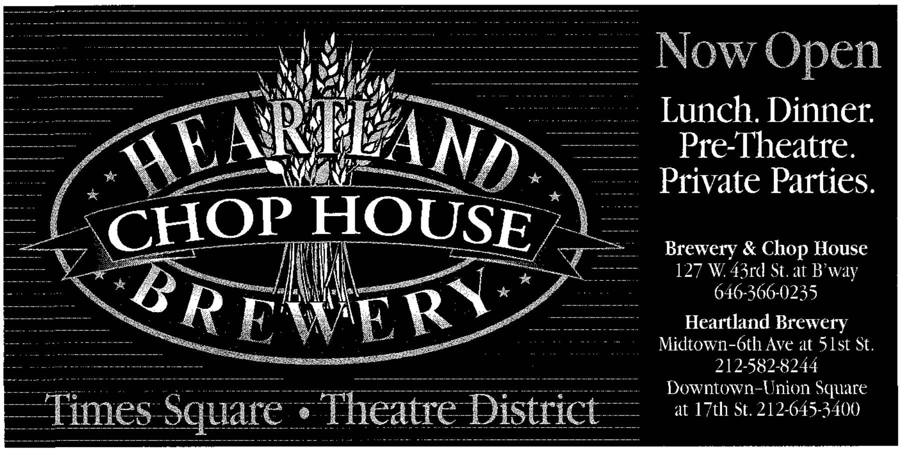
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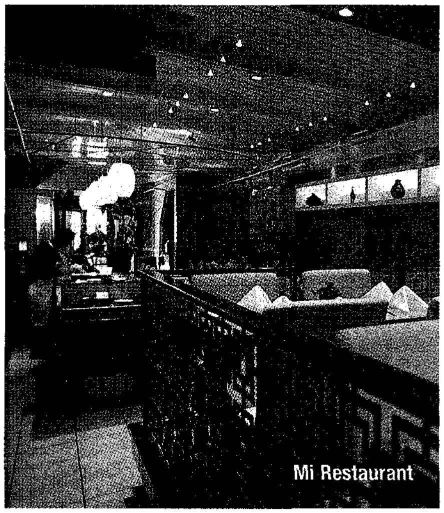
HOT

BARS & RESTAURANTS

Martini's Restaurant & Bar

Broadway Bound

Start or end an evening of theater at **MARTINI'S RESTAURANT AND BAR** (810 Seventh Ave. at 53rd Street, 767-1717). The best seats in the house are found in the year-round outdoor café, nestled under a glittering canopy of lights or in the indoor Mediterranean-inspired dining room. The bar's expanding popularity may be due to an unrivaled selection of 30 signature martinis and 30 wines by the glass. In any case, Martini's has just enlarged the bar which now features a communal bar table for 16. The open kitchen, wood-fired grill, and wood-burning pizza oven are where celebrated chef and partner Richard Krause and staff prepare rustic Italian dishes with a California twist.

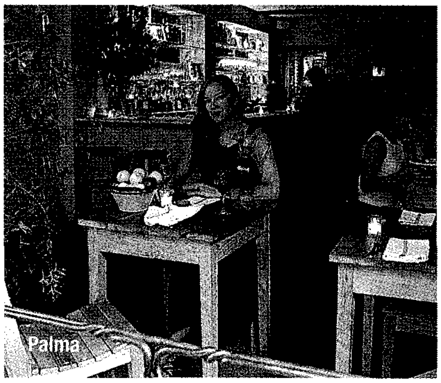

Mi Restaurant

Simply Beautiful

Extraordinary food, a unique setting, and reasonable prices have made **MI RESTAURANT** (66 Madison Ave. between 27th and 28th sts., 252-8888; www.mirestaurantnyc.com) a new Gramercy Park favorite. Mi is a visual and gastronomic fusion of Malaysia, Korea, Thailand, and Japan.

Owner Sook Kang and staff welcome you into a dining room filled with the arts of Asia. New chef Gary Robins, a master of Pan-Asian cuisines, prepares an eclectic menu of original specialties. Dine at the excellent sushi bar or have cocktails and tempura at the bar.

Italian Holiday


Palma

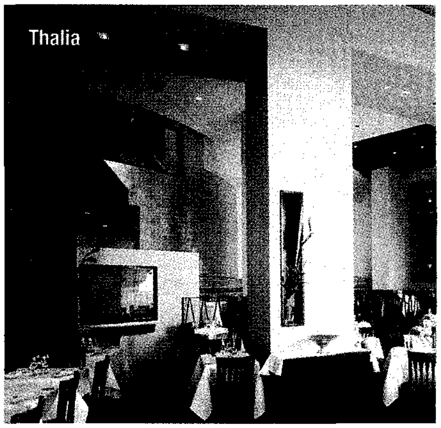
Open since March, **PALMA** (28 Cornelia St., 691-2223) is an intimate gem on Cornelia Street. An evening here will transport you to the Italian countryside. The husband and wife team of Pamela D'Orazio and Pierre Brée have combined their flair for stylish design and their love of the cooking of southern Italy, the Mediterranean, and Provence to create an oasis of fine food and friendly service. Reminiscent of the Amalfti Coast, Palma's stucco walls, terra-cotta floors, and custom-built chestnut furnishings fill the airy dining room. Homemade pastas and seafood are standouts on a menu inspired by their authentic European heritage.

Drama & Style

Few Theater District restaurants can match the drama and style of **THALIA** (828 Eighth Ave. at 50th Street, 399-4444; www.restaurantthalia.com). Named after the Greek muse of comedy, idyllic poetry, and burlesque, Thalia is a spectacular, contemporary space that fits in perfectly with its Broadway neighbors.

Soaring ceilings, immense columns hung with massive French opera and theater posters, and an elliptical bar create dining room drama. The back wall of the dining room features an artfully-lit gallery space with an ever-changing collection of art.

Executive chef Robert Weiner prepares classic French-American cuisine that includes such favorites as beef bourguignon, chicken with mashed potatoes, and veal chasseur. A prix fixe pre-theater menu is $28 from 5 p.m. to 7 p.m. A three-course luncheon for $20.01 is available through the end of 2001.


Thalia

Turkish Delight

For authentic Turkish cuisine, look no further than **TURKISH KITCHEN** (386 Third Ave. between 27th and 28th sts., 679-6633 or 679-1810), a Murray Hill institution that features original food served by a delightfully charming staff. The two-story space has bright poppy red walls punctuated with brass and ceramic objects and kilims.

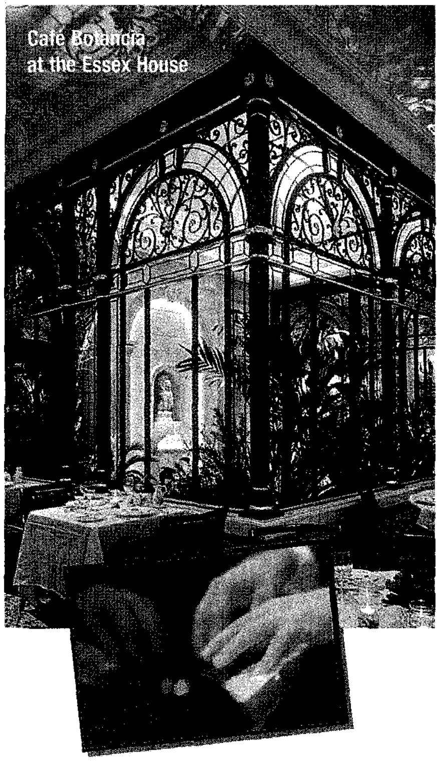
Unwind over a glass of raki as you make selections from the menu featuring a wide choice of lamb, chicken, beef, and seafood dishes that reflect the influences of Central Asia, Persia, Greece, and Egypt. Dazzling desserts include baklava, halvah, caramelized custard, and cracked wheat with pistachios.

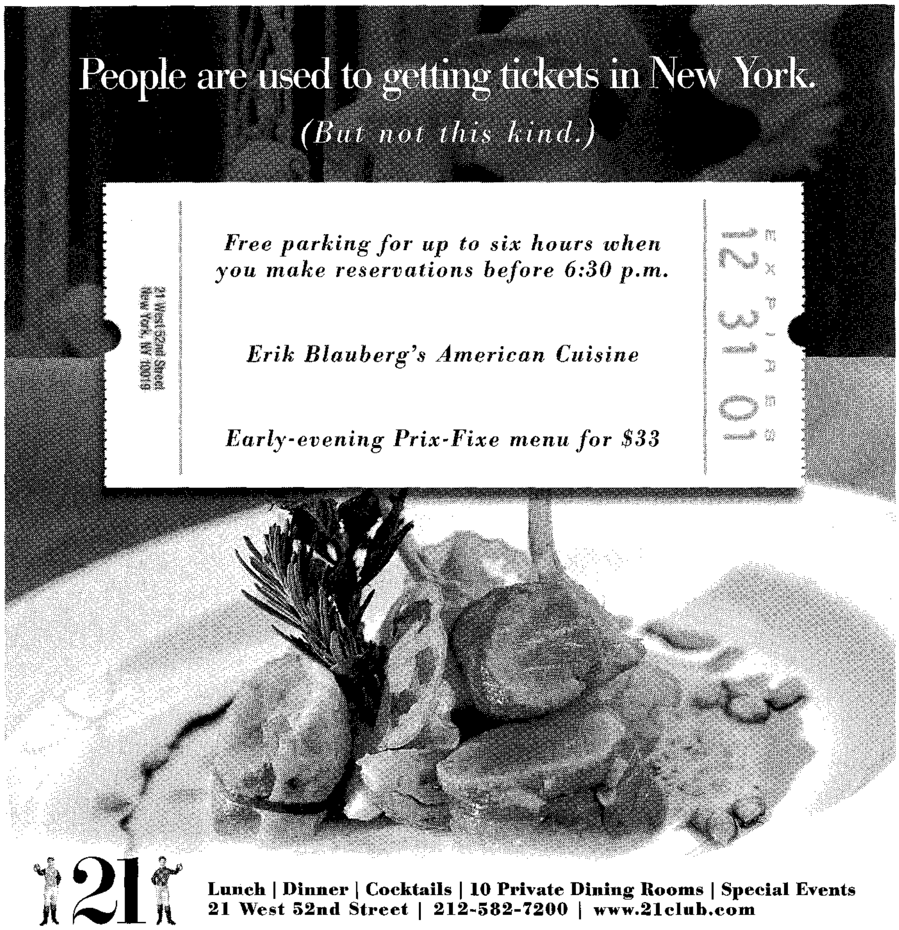
Turkish Kitchen

Art Deco Garden

Overlooking of Central Park South, CAFÉ BOTANICA AT THE ESSEX HOUSE (160 Central Park South between Sixth and Seventh aves., 484-5120; www.essexhouse.com), is a romantic Art Deco restaurant that boasts its own interior garden. The Central Park South location and new-American menu makes Café Botanica ideal for pre-theater dining ($38 prix fixe menu), grand occasions, power breakfasts, and lovely lunches. The bountiful Sunday Champagne Brunch is one of the city's best.

In the evening, live entertainment draws a diverse crowd. Dance to live music on Saturday evenings at Café Botanica and enjoy live piano entertainment Tuesday through Saturday evenings in Journey's Bar & Lounge.

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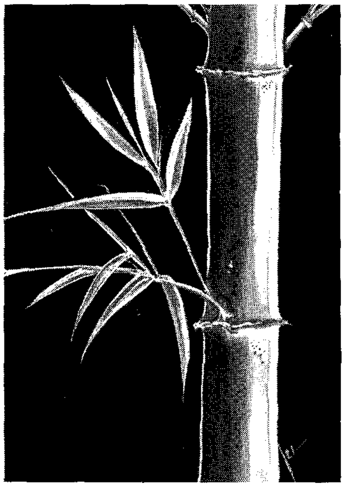

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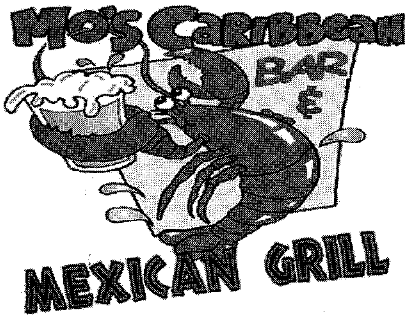

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HOT
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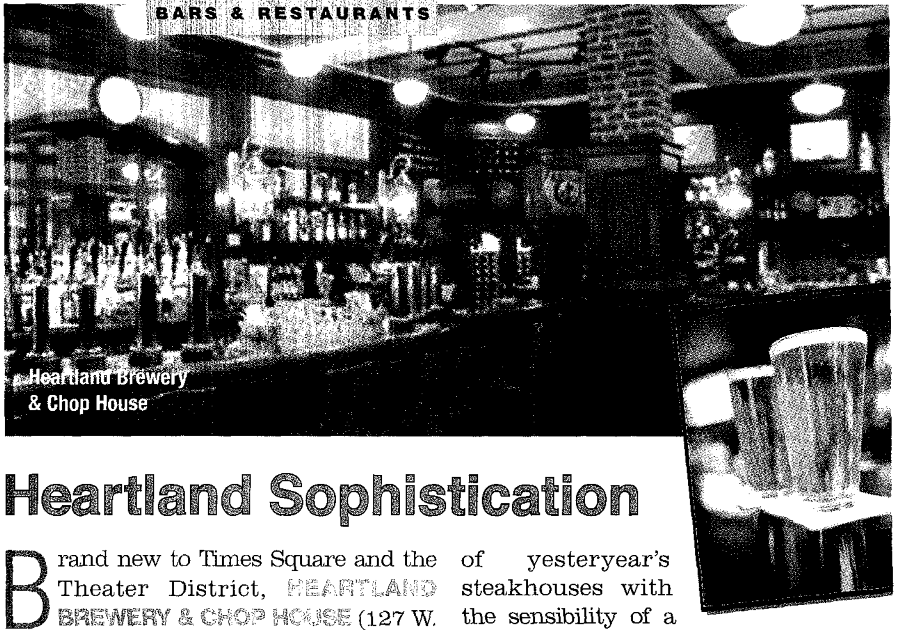


Heartland Brewery & Chop House

Heartland Sophistication

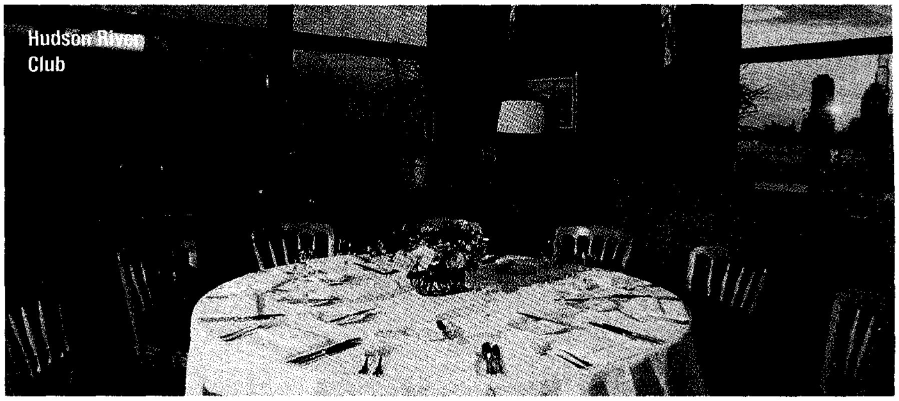
Brand new to Times Square and the Theater District, **HEARTLAND BREWERY & CHOP HOUSE** (127 W. 43rd St. between Broadway and Sixth aves., 646-366-0235; www.heartlandbrewery.com) is a sophisticated version of Jon Bloostein's two popular Heartland Breweries. Award-winning handcrafted beers, a substantial wine list, delicious house-made sodas, and an enticing American menu make this a great new steak house. This bold, handsome restaurant blends the rich character of yesteryear's steakhouses with the sensibility of a modern-day brewery. A museum-quality collection of pre-Prohibition "brewriana" includes back bar sculptures, trays, and photography. Barley patterns from the '30s are interpreted into a motif on the distressed mirrors, mahogany paneling, and even the tap handles. Casual and comfortable, Heartland Brewery & Chop House is a welcome addition to the area with three private-party rooms.

River Views

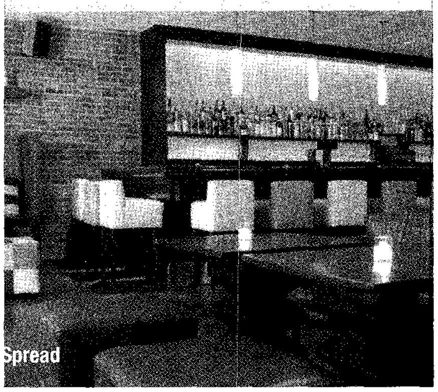
As Hudson River views go, they don't get much finer than those from the beautiful dining room at the **HUDSON RIVER CLUB** (4 World Financial Center, 786-1500; www.hudsonriverclub.com).

Whether it's the post-work crowd enjoying a spectacular Manhattan sunset from the bar or the late-night revelers sipping a nightcap, the Hudson River Club never disappoints.

Situated in the World Financial Center, above the North Cove Marina, the Hudson River Club has the ambience of old New York's finest private clubs. The restaurant features a menu rich in the bounty of New York State's Hudson Valley. Owner Peter Higgins has combined waterside vistas, sophisticated surroundings, award-winning contemporary regional American cuisine, and discreet service to create one of New York's leading restaurants.



Hudson River Club

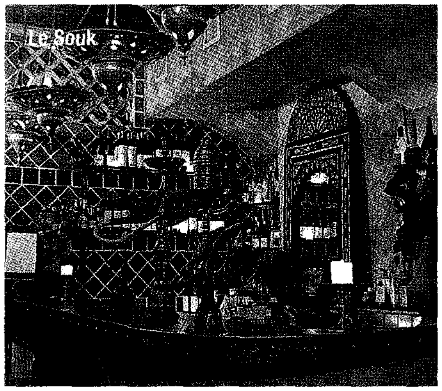


Style Zone

A chic restaurant and lounge located in The Marcel, a boutique hotel, **SPREAD** (323 Third Ave. at 24th Street, 683-8880; www.spreadnyc.com) is a popular Murray Hill spot frequented by a cross-section of trendsetters and celebs. With a restaurant that serves fine Pan-Asian fare, has a sushi bar, and a lounge filled with comfy leather furniture, Spread hosts different parties every night: Monday, Cameron Douglas and Jennifer Gatien host the Peanutbutter & Jelly dance party. Wednesday, fashion designer Richie Rich hosts. Thursday is Hamptons Beach Night. Weekends generate a unique brand of heat.

Middle East Magic

Savor the cuisines of North Africa and the Middle East at **LE SOUK** (47 Avenue B between Third and Fourth sts., East Village, 777-5454). This East Village treasure boasts a casual décor from Morocco and Tunisia. From a cozy bar to the outdoor tented garden, it is an experience, complete with belly dancers on the weekend. Le Souk specializes in cous cous and tagines, Moroccan cooking using a clay pot to steam and sauté. Sip a mean Mojito or Guavatini, and the wine list includes selections from Morocco, Algeria, and Lebanon.



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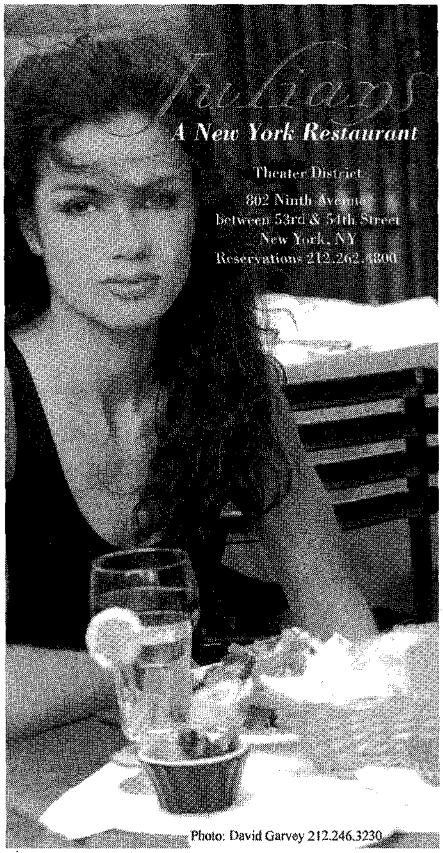
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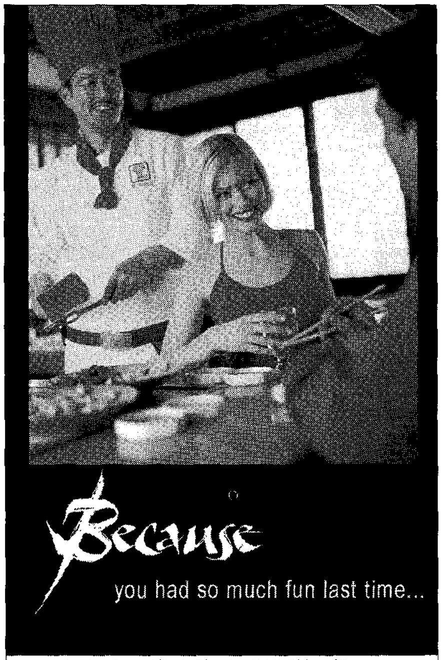
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East Village Chic

An East Village newcomer, **NO. 9** (109 E. Ninth St. between Third and Fourth avenues, 529-5333) has definitely brought the neighborhood a new type of dining experience. Owner James DiZazzo, previously with Osteria del Circo, Asia de Cuba, and Red Eye Grill, has introduced a restaurant that combines upscale elegance with great food, well-trained service, and a hip, sexy vibe most often found in other parts of Manhattan.

Extra large walnut and cowhide booths are lined with red and gold cushions. Ambient lighting diffuses a soft warm glow. A center table can fit parties up to 20. Standouts from the American eclectic menu include appetizers like foie gras, tuna tartar, and East and West Coast oysters, entrées that include Chilean sea bass, paella, and venison entrées, handmade pastas, and out-of-this-world desserts. After dinner, head to the upstairs lounge.

B. Smith's on Restaurant Row

Rave Reviews

Restaurants come and go, but **B. SMITH'S ON RESTAURANT ROW** (320 W. 46th St. between Eighth and Ninth aves., 315-1100; www.bsmith.com) is one of Broadway's longest running shows. B. Smith, a former model, concurrently a restaurateur, TV host, and home accessories designer, opened the original in 1986. In 1999, she opened in this soaring, Moroccan-inspired space with sunshine splashed walls and comfy seating. It hops all evening. The action starts early at the bar renowned for Sour Apple or Watermelon Pucker Martinis, Cosmopolitans, and Margaritas. The menu changes seasonally and reflects Asian, Cajun, Creole, African, and European cuisines. There is live jazz Friday and Saturday evenings and a weekend brunch.

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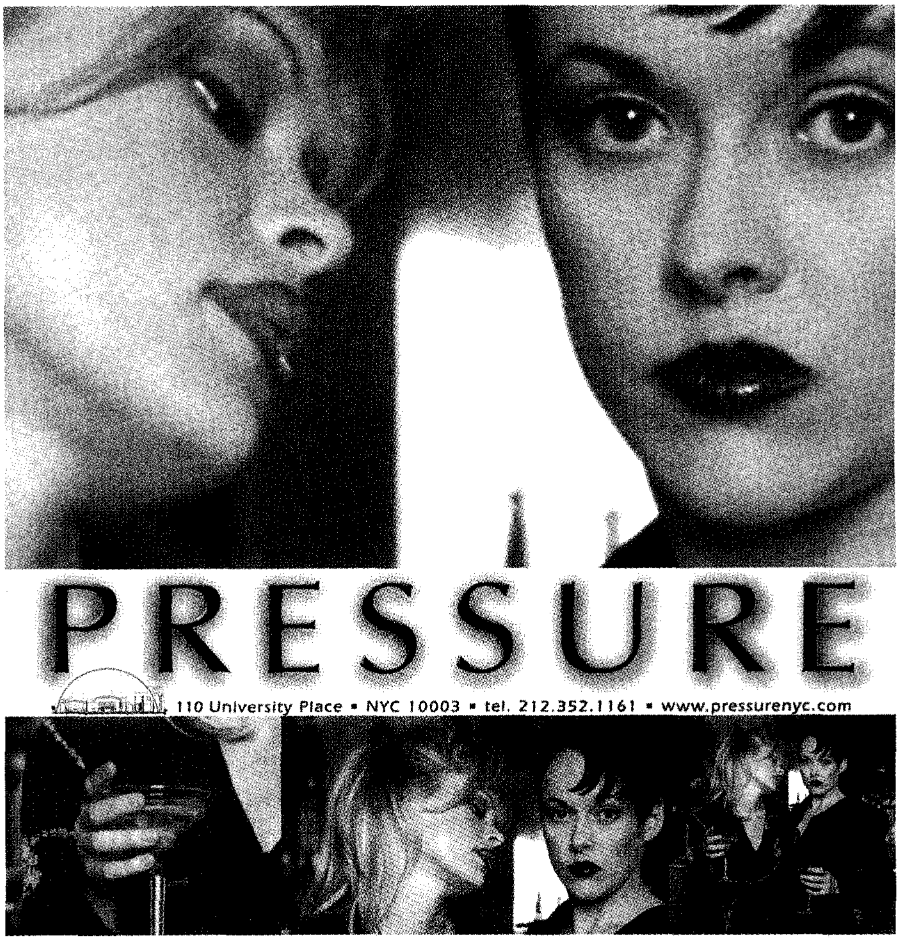

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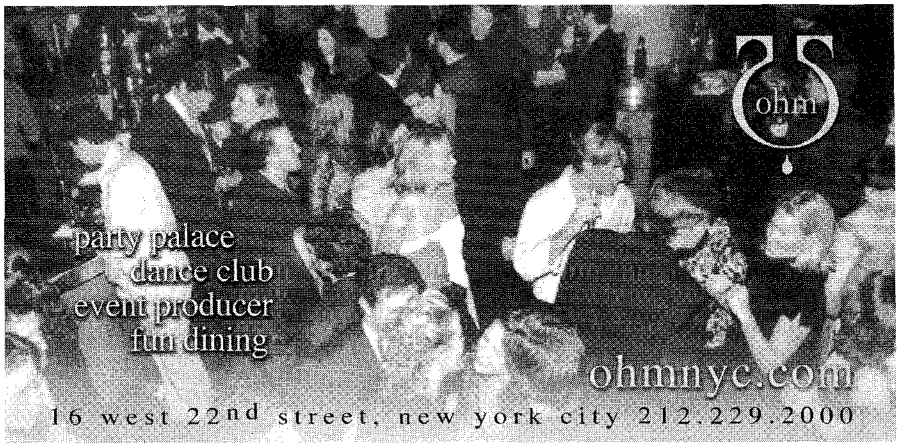

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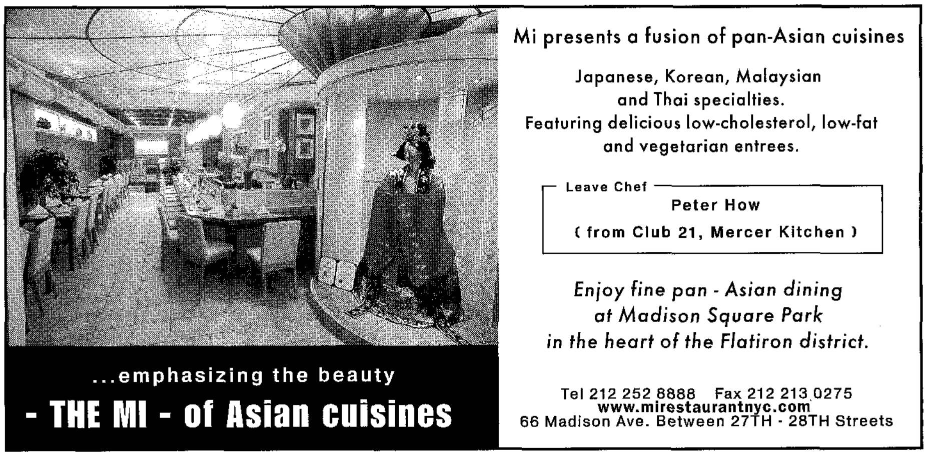

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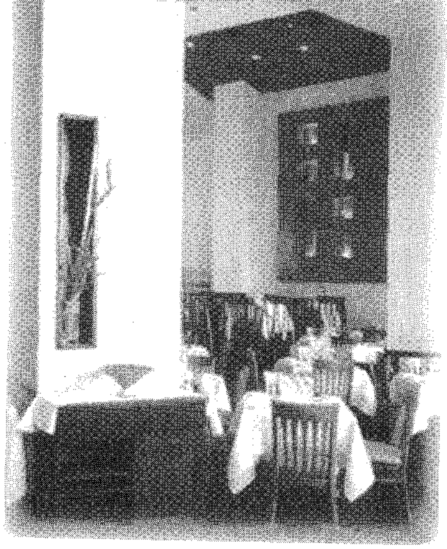

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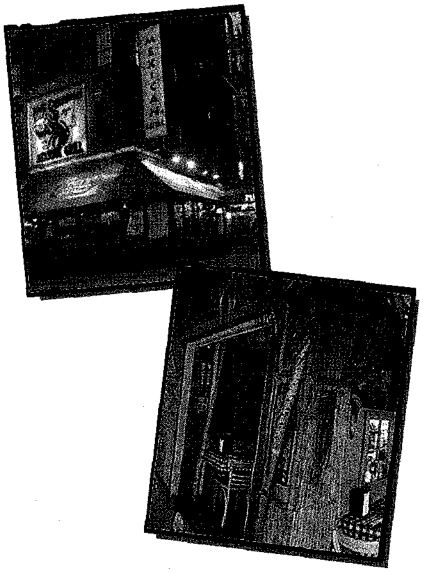

Oh Margaritas

Start your tropical getaway at **MO'S CARIBBEAN BAR & MEXICAN GRILL** (1454 Second Ave. corner of 76th Street, 650-0561; www.nycbestbars.com), the Upper East Side's vacation spot. Combine the Caribbean beach with a summertime fiesta carnival and you have one high-energy nightspot. Order The Volcano or any one of 24 fabulous flavors of Margaritas. Munch on Mexican specialties like fajitas, enchiladas, tacos, Caribbean-inspired Cuban curried chicken or Jamaican jerk chicken; and American standards like hamburgers and salads. Stop in on Tuesday's Reggae Night with a rollicking live band from 8 p.m. to midnight.

Mo's Caribbean Bar & Mexican Grill

Nino's Positano

Amalfi Coast

Think "Amalfi Coast holiday" at **NINO'S POSITANO** (890 Second Ave. between 47th and 48th sts., 355-5540; www.ninospositano.com), one of four restaurants owned by Nino Selimaj. French windows fill the multi-level eatery with air and light. The intimate bar is perfect for a before-dinner drink. Step into the dining room decorated with textured siena walls, murals of the Coast, and seating configured for comfort and privacy. The menu features seafood prepared with the lightest touch. Try the branzino, a sea bass roasted with fennel and seasonings, filleted tableside, and served with virgin olive oil, or select fresh lobster and fish from the tanks. Enjoy the $20.01 prix fixe lunch until the end of September and $24.75 pre-theater menu year-round.

Ancient Greece

At **MINOTAUR** (44 W. 58 St. between Fifth and Sixth aves., 759-0502), a new concept in Greek cuisine — travel back 4,600 years. The grand dining room, complete with Minoan columns and murals, resembles the throne room of King Minos. The authentic menu, developed by a chef from Athens, features ancient and contemporary Greek recipes.

Try wild boar Minoan, a roasted tenderloin with pistachios, peanuts, prunes, honey, and sweet red wine, or Lobster Neptune, with papardelle, olive oil, garlic, parsley, and lemon. For a twist, try the Seafood Yuvetsi, prepared with fresh tomatoes, white wine, and orzo.

DELLA FEMINA
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East Hampton restaurant's successful NYC twin under the talented direction of Chefs Hok Chin and Chris Faulkner is rapidly becoming everyone's favorite.

Hal Rubenstein, *New York Magazine*
"The Day Boat Halibut in a delicious wild mushroom broth deserves to be a signature dish."

William Grimes, *New York Times*
"Everything clicked. The 24 ounce rib-eye Cowboy Steak does all that a hunk of meat can do."

Steve Cuozzo, *New York Post*
"The grilled loin of Colorado lamb with saffron risotto moves the earth."

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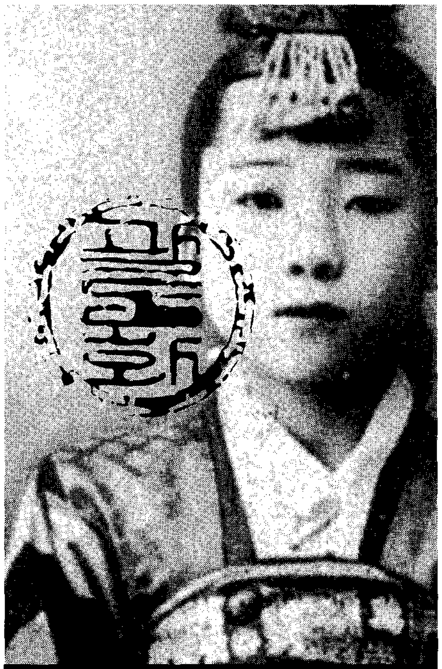

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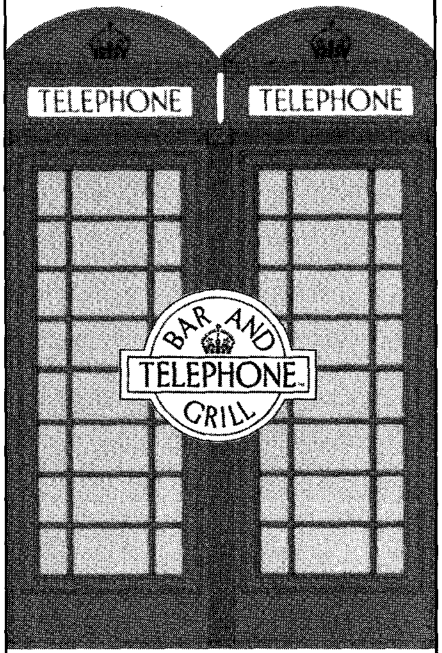

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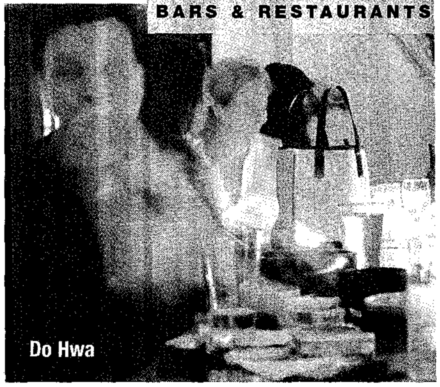


Do Hwa

Stylish Korean

Family owned DO HWA (55 Carmine St., 414-1224) represents traditional Korean cuisine in a sophisticated West Village setting. Jenny Kwak and her mother and chef, Myung Ja Kwak, opened Do Hwa three years ago and still operate their East Village restaurant, Dok Suni's. The warm family spirit is embodied in the name Do Hwa (pronounced doe ha) which is Jenny's given name and has many meanings including growth, nurturing and prosperity.

Do Hwa is a sleek, contemporary environment that incorporates all the best elements of Korean design. Young fashionable New Yorkers socialize over Korean sake and vodka cocktails in the spacious and comfortable bar that features light boxes portraying photographs of Korean working women. A bright blue wall separates the bar and dining rooms. The polished concrete floors, leather banquettes, black-lacquered tables, celery-green walls, and simple Korean design elements complete this serene and stylish restaurant.

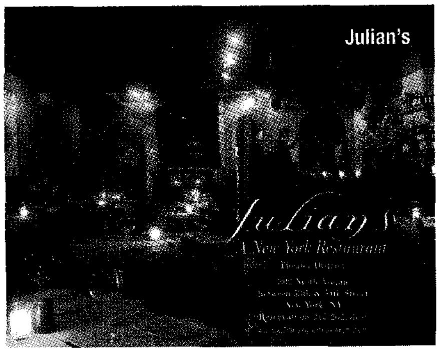
English Pub

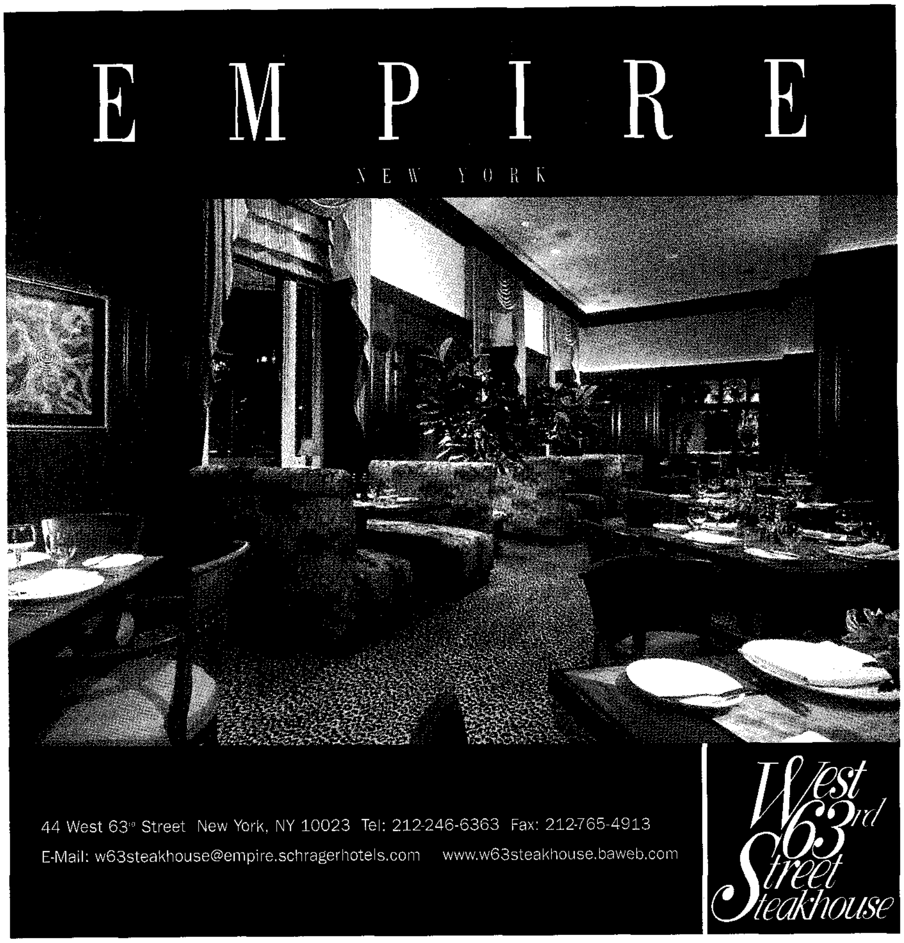
Before you step into **TELEPHONE BAR & GRILL** (149 Second Ave. between Ninth and 10th Sts., 529-5000; www.telebar.com), three red telephone booths signal that this is a fun-loving British pub. Try great brews, specialty beers, and a delicious pub menu in the bustling sidewalk café or in the bar. Stop in for happy hour weekdays from 4 p.m. to 7 p.m. for 20-ounce pints priced at $3.50. The Library Lounge, with a working fireplace, is a great private-party or special event venue. Mondays alternate between Open Mike nights or Poetry Readings. On Tuesdays enjoy free screenings of classic and independent films.

elephone
ar & Grill

Passion Italian Style

A contemporary Italian restaurant, **JULIAN'S**, (802 Ninth Ave. between 53rd and 54th sts., 262-4800; www.juliansny.citysearch.com) welcomes guests in a cozy and romantic atmosphere. Dine in the softly-lit, rose-hued dining room, outdoor café, or enclosed garden. Try authentic Italian-Mediterranean specialties that include homemade Sicilian seafood, pastas, and risotto. Before theater and after work, Julian's is a favorite of regulars who frequent for drinks, dinner or brunch. You can host private parties or even call for delivery when you want to eat in.

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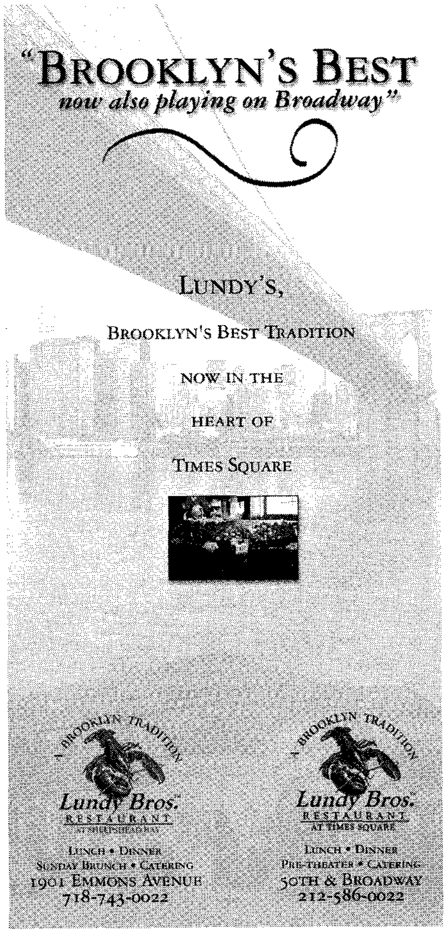
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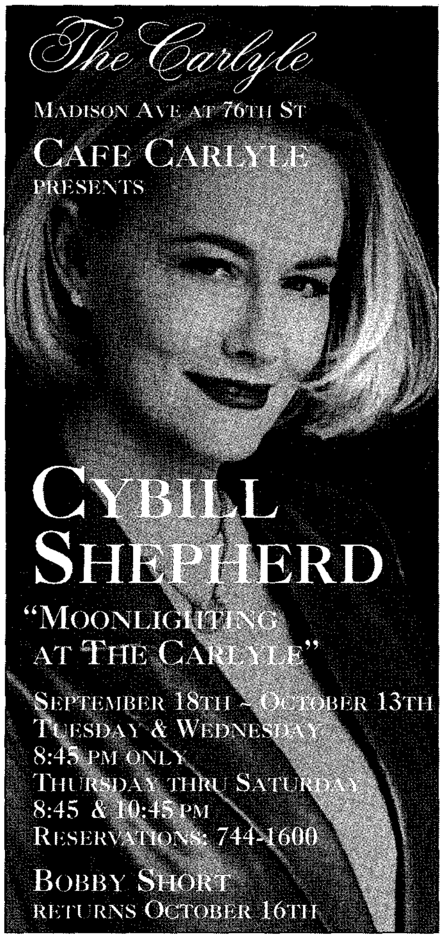

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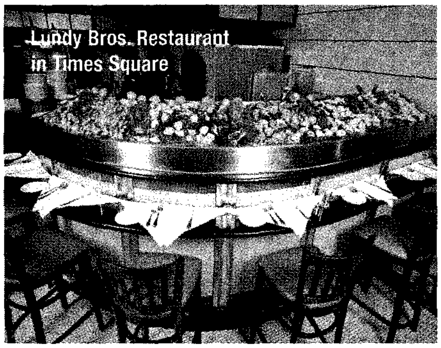
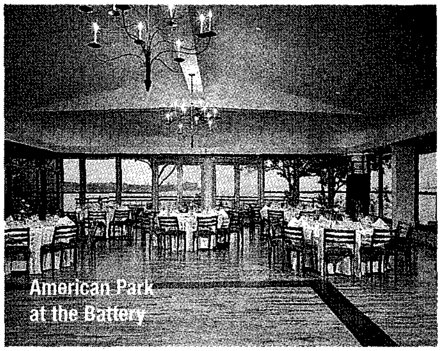


Lundy Bros. Restaurant in Times Square



American Park at the Battery

Harbor Views

For harbor views and two distinct dining experiences, head downtown to **AMERICAN PARK AT THE BATTERY** (Battery Park across from 17 State St., 809-5508; www.americanpark.com). Enjoy a light menu outdoors at The Grill which features live music from 6 p.m.to 9 p.m., Monday through Saturday. This is one of Wall Street's hottest after- work spots. Inside, it's a romantic spot where executive chef Rad Matmati serves delectable new-American cuisine with special emphasis on seafood.

Rossini's

Northern Italian Classic

ROSSINI'S (108 E. 38th St., between Lexington and Park aves., 683-0135; www.rossinisrestaurant.com) is a Murray Hill mainstay that has earned the praises of newcomers and regulars alike for 23 years. Exceptional cuisine, gracious service, and a master bartender are part of the secret. The romantic ambience and live entertainment nightly contribute to Rossini's unique charm. The Northern Italian menu is rotated daily, weekly, and seasonally. With fall just a few weeks away, the chefs will be adding hearty soups and pasta dishes to the menu. Seafood is a Rossini's specialty exemplified by the delectable Chilean sea bass oreganata and tuna balsamica. Live piano music is featured nightly while an opera trio sings Broadway tunes, opera selections, and love ballads on Saturday evenings.

Movies

Edited by Ben Kaplan

This Week's Releases

Always a Bridesmaid
An autobiographical documentary by Nina Davenport about her ceaseless quest to turn love into marriage. (1 hr. 38 mins.; NR) • Opens 9/7.

Bounce: Behind the Velvet Rope
Steven Cantor's alternately funny and scary look into the rough-and-tumble world of bouncers in New York and London. (1 hr. 17 mins.; NR) • Opens 9/7.

Djomeh
A film written and directed by Hassan Yektapanah about an Afghan farmhand who falls in love with the Iranian woman he works for. In Farsi, with English subtitles. (1 hr. 34 mins.; NR) • Opens 9/5.

The Iron Ladies
Thai director Yongyoot Thongkongtoon's film is based on the true story of a gay male volleyball team that won the Thailand National Championship in 1996. (1 hr. 44 mins.; NR) • Opens 9/7.

Our Lady of the Assassins
Barbet Schroeder's (*Barfly*) latest film revolves around a destitute Colombian writer who experiences spiritual rebirth thanks to a group of violent young men. (1 hr. 40 mins.; R) • Opens 9/7.

L.I.E.
Director Michael Cuesta's complex and controversial debut about a pedophile in suburban Long Island. (1 hr. 37 mins.; NC-17) • Opens 9/6.

The Musketeer
Justin Chambers plays the titular seventeenth-century avenger in Peter Hyams's (*End of Days*) film. (1 hr. 37 mins.; PG-13) • Opens 9/7.

Headbanger's mirrorball: Mark Wahlberg in *Rock Star.*

Rock Star
Mark Wahlberg goes from fronting a cover band to singing for the real thing; Jennifer Aniston is the girl he may lose if his head swells too big. Directed by Stephen Herek (*Bill & Ted's Excellent Adventure*). (1 hr. 42 mins.; R) • Opens 9/7.

A Trial in Prague
Zuzana Justman's documentary about Czechoslovakia's trials of communists in 1952. (1 hr. 23 mins.; NR) • Opens 9/7.

Two Can Play That Game
Vivica A. Fox and Morris Chestnut deal with relationship woes in a comedy by first-time director Mark Brown. (1 hr. 30 mins.; R) • Opens 9/7.

New Films

A.I.
Alternately emotionally wrenching and unsatisfying, it's one of the oddest movies in some time: not so much a dark *E.T.* as a manic-depressive *E.T.* Also starring Haley Joel Osment, William Hurt and Jude Law as a gigolo robot. (Rainer; 7/9/01) (2 hrs. 20 mins.; PG-13) • 25.

Aberdeen
Stellan Skarsgård and Charlotte Rampling play a couple with a stalled marriage in Norwegian writer-director Hans Petter Moland's film. With Lena Headey. (1 hr. 46 mins.; NR) • 4.

All Over the Guy
Opposites (Richard Ruccolo and Dan Bucatinsky) attract in Julie Davis's film, which Bucatinsky wrote and produced. With Adam Goldberg, Christina Ricci, and Lisa Kudrow. (1 hr. 32 mins.; R) • 8.

America's Sweethearts
John Cusack and Catherine Zeta-Jones play an estranged movie-star married couple in this good-natured but flimsy Hollywood fairy tale, which also stars Julia Roberts (charming), Stanley Tucci, Billy Crystal, Christopher Walken and Alan Arkin. They no doubt all have better Hollywood stories to tell than the light fare that shows up in this movie. (Rainer; 7/23/01) (1 hr. 40 mins.; PG-13) • 1; 10; 16; 35; 44; 55; 63; 72; 74; 76; 77; 78; 81.

American Outlaws
Blue Streak director Les Mayfield's Gen-Y Western reunites *Varsity Blues*'s Scott Caan and Ali Larter, and features *Neverland*'s Colin Farrell as Jesse James. (1 hr. 34 mins.; PG-13) • 16.

American Pie 2
Chris Klein, Mena Suvari, and Tara Reid reunite as frolicking college freshmen trying to honor their high-school vows. Directed by J. B. Rogers (*Say It Isn't So*). (1 hr. 44 mins.; R) • 1; 5; 10; 12; 15; 22; 29; 30; 40; 41; 45; 46; 47; 55; 57; 58; 61; 67; 75; 76; 77; 78; 79; 81.

★ An American Rhapsody
Eva Gardos wrote and directed this autobiographical tale of her voyage from Hungary to America, then back to Hungary, which stars Nastassja Kinski, Tony Goldwyn, and Scarlett Johansson. (1 hr. 46 mins.; PG-13) • 8.

★ Apocalypse Now Redux
Francis Ford Coppola's expanded Vietnam epic includes four new scenes from the original shooting of his 1979 film. Starring Martin Sheen, Robert Duvall, and Marlon Brando. (3 hrs. 16 mins.; R) • 10; 12; 23; 31; 48.

Atlantis
Michael J. Fox, James Garner, and Leonard Nimoy voice Disney's new animated yarn about a young explorer's voyage to the city under the sea. (1 hr. 28 mins; PG) • 3; 11; 16; 46; 54; 57; 64.

Audition
Japanese director Takashi Miike's film about a widower who poses as a filmmaker to cast himself—literally—an unsuspecting new wife. In Japanese, with English subtitles. (1 hr. 55 mins.; NR) • 3.

Baise-Moi
Virginie Despente's film is getting undue attention because it contains hard-core sex sequences. They're anything but titillating, but since there's not much else in the movie to pay attention to, you wait for them anyway. (Rainer; 7/16/01) (1 hr. 17 mins.; NR) • 4.

★ Band of Outsiders
A new 35-mm. print of Jean-Luc Godard's influential 1965 gangster film starring Sami Frey, Claude Brasseur, and Godard's then-wife, Anna Karina. (1 hr. 37 mins.; NR) • 86.

Bread and Tulips
An Italian romantic comedy about a fed-up housewife who deserts her negligent family and discovers the enchanted new world that is Venice. Directed by Silvio Soldini. (1 hr. 44 mins.; PG-13) • 26; 68.

Bubble Boy
Jake Gyllenhaal plays a boy who lives in a germ-free bubble and must leave his bedroom to thwart the wedding of his childhood love. Debut comedy from director Blaire Hayes. (1 hr. 24 mins.; PG-13) • 1; 3; 11; 12; 25; 27; 29; 40; 45; 47; 51; 55; 57; 58; 61; 64; 72; 75; 79; 81.

Captain Corelli's Mandolin
Nicolas Cage plays an Italian soldier in charge of the occuption of a Greek island during WWII in this snoozefest also starring Penelope Cruz and John Hurt. Everybody speaks words of wisdom to each other, all agreeing in the end that the Nazis are very very bad people. (Rainer; 8/27) (2 hrs. 10 mins.; R) • 1; 7; 15; 16; 27; 28; 44; 51; 55; 58; 67; 70; 76; 77; 81.

Cats & Dogs
Live action from Jeff Goldblum and Elizabeth Perkins meets computer animation voiced by Tobey Maguire, Susan Sarandon, and Charlton Heston. (1 hr. 32 mins.; PG) • 69.

The Closet
Daniel Auteuil (*The Widow of St. Pierre*) plays a condom-factory worker who saves his job, and reinvigorates his life, by pretending to be gay. With Gérard Depardieu, written and directed by Francis Veber. (1 hr. 26 mins.; R) • 2; 11; 16; 18; 25; 27; 68.

Cure
Japanese director Kiyoshi Kurosawa's film about a serial killer and the detective (Koji Yakusho, *Shall We Dance?*) on his case. (1 hr. 55 mins.; NR) • 9.

The Curse of the Jade Scorpion
Woody Allen's latest is a wafer-thin murder-mystery comedy starring the Woodman as a forties insurance company investigator embroiled in a love-hate relationship with the company's new efficiency expert, played icily by Helen Hunt. Allen works up an affectionately pulpish atmosphere, and there are some funny bits, but the movie seems to have made to mark time—his and ours. (Rainer; 8/27) (1 hr. 43 mins.; PG-13) • 3; 14; 15; 16; 33; 38; 44; 48; 51; 54; 58; 63; 68; 79.

The Deep End
A mother covers up for her murderous son in the writer-director team Scott McGehee and David Siegel's film. With Tilda Swinton and Goran Visnjic. (1 hr. 39 mins.; R) • 2; 12; 16; 17; 30; 44; 49; 58; 67; 68; 81.

★ Divided We Fall
A small Czech town is occupied by German forces in this uneven but occasionally moving drama about a Gentile couple (well played by Boleslav Polivka and

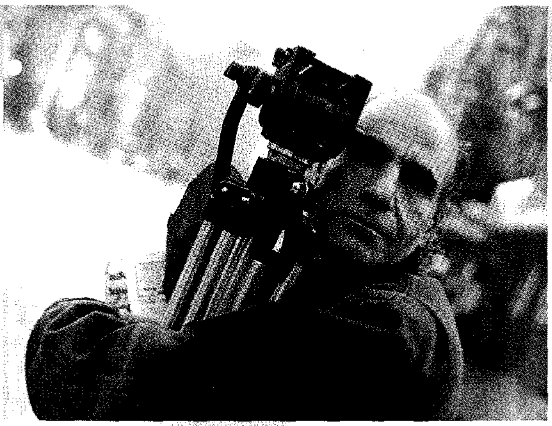
Ground Rules

These synopses, where noted, are condensed versions of reviews by Peter Rainer and John Simon. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 202.**

Photograph by Claudette Barius.

Retrospective

Manhattan Transfer



When Amir Naderi left Iran in 1985, he was his country's most popular director. But he wanted to come to New York and start from scratch. "Everyone thought I'd wind up on the streets," he says. "I just knew I needed a change." Now his adoptive hometown salutes him at Lincoln Center with **Blazing Landscapes: The Films of Amir Naderi.** Back in Iran, Naderi's groundbreaking career started off with the autobiographical *Deadlock* in 1973, about an alienated boy in the slums of Tehran, and then exploded in 1975 with *Waiting,* an elegantly surreal, dialogue-free film. After moving to the U.S., he began his gritty Manhattan trilogy: *Manhattan by Numbers*; *A, B, C Manhattan*; and *Marathon*, which he is currently editing. "I did things one way a long time ago," Naderi says, "then I did it another way, in another country, with a different feeling." But no matter what country he works in, the unconventional 56-year-old filmmaker prefers to think of his movies as photographs, layered in meaning, rather than as conventional narratives. "My films are very personal," says Naderi, "but I hate plot—I like to tell stories through atmosphere." September 10–23. (See "Museums, Societies, Etc." for listings.)

Anna Siskowa) who shelter a Jewish concentration-camp runaway, with ghastly and comic repercussions. (Rainer; 6/11/01) (2 hrs. 2 mins.; NR) • 70.

Djomeh
Please see "This Week's New Releases." (1 hr. 34 mins.; NR) • 6.

The Fast and the Furious
Vin Diesel is a gangster, and Paul Walker the undercover cop who tries to infiltrate his street-racing ring. Directed by *Dragon Heart's* Rob Cohen. (1 hr. 40 mins.; PG-13) • 25.

Fighter
A documentary about Arnost Lustig and Jan Wiener, two cranky best friends who retrace Wiener's escape from Czechoslovakia during World War II. (1 hr. 31 mins.; NR) • 8; 39.

Funny Girl
Barbra Streisand won an Oscar in 1965 for her role as unhappy comedienne Fanny Brice in William Wyler's musical. Presented in a new 35-mm. print. (2 hrs. 35 mins.; G) • 21.

★ Ghost World
Thora Birch and Scarlett Johansson play angsty teenage best friends in Terry Zwigoff's film based on the popular Daniel Clowes comic book. Also with Steve Buscemi, Illeana Douglas, and Teri Garr. (1 hr. 41 mins.; R) • 2; 12; 15; 29; 39; 49.

Greenfingers
Director Joel Hershman's film is loosely based on a New York *Times* story about a group of Edgefield prisoners whose lives blossom alongside their prison's first garden. Starring Clive Owen (*Croupier*) and Helen Mirren (*Prime Suspect*). (1 hr. 30 mins.; R) • 70.

Happy Accidents
Session 9 and *Next Stop Wonderland* director Brad Anderson's film about two people (Marisa Tomei and Vincent D'Onofrio) who fall in love even though he may be a time-traveller from the future. (1 hr. 50 mins.; R) • 10.

Hedwig and the Angry Inch
An East German rock-and-roll drag queen (John Cameron Mitchell) winds up in Junction City, Kansas, in a film version of the popular Off Broadway play. (1 hr. 31 mins.; R) • 10; 12; 17; 39.

Himalaya
Two Nepalese yak caravans race through the Himalayas in French director Eric Valli's debut film. Filmed on location with Nepalese tribes. (1 hr. 9 mins.; NR) • 4.

Innocence
Australian director Paul Cox's story about a music teacher (Charles Tingwell) who seeks out his first love (Julia Blake)—50 years after they've parted. (1 hr. 35 mins.; NR) • 8; 39.

★ Jay and Silent Bob Strike Back
Jason Mewes and Kevin Smith once again team up as the slacker-stoner duo Jay and Silent Bob in this intermittently sidesplitting comedy that seems to have been made for smart, dirty-minded 14 year-olds—in other words, just about all of us. Smith wrote and directed. (Rainer; 8/27) (1 hr. 39 mins.; R) • 1; 7; 14; 15; 17; 22; 32; 33; 40; 45; 47; 54; 55; 57; 60; 62; 63; 67; 69; 76; 78; 79; 80; 81.

Jeepers Creepers
Driving home from college on spring break, Gina Philips (*Ally McBeal*) and Justin Long (*Galaxy Quest*) discover a cloaked murderer dropping a body into a drainpipe. Written and directed by Victor Salva (*Powder*). (1 hr. 30 mins.; R) • 1; 5; 10; 11; 12; 16; 29; 33; 37; 41; 42; 43; 44; 45; 46; 47; 50; 53; 55; 56; 57; 58; 60; 62; 63; 66; 67; 69; 71; 74; 76; 78; 79; 80; 81.

John Carpenter's Ghosts of Mars
It's A.D. 2176 and Ice Cube is the most villainous criminal on Mars, so Pam Grier and Natasha Henstridge are sent from Earth to take him down. Written and directed by John Carpenter. (1 hr. 57 mins.; R) • 1; 10; 13; 15; 16; 33; 35 41; 42; 44; 45; 46; 47; 53; 55 57; 59; 60; 61; 63; 64; 66; 69 72; 74; 77; 78; 81.

Jurassic Park III
With Joe Johnston (*Jumanji*) directing instead of Spielberg, the franchise suffers some negligence. Though Sam Neill seems to enjoy playing Indiana Jones, the rest of us are just snack food. (Simon; 7/30/01) (1 hr. 32 mins.; PG-13) • 16; 46; 72.

Kiss of the Dragon
Luc Besson (*The Fifth Element, The Professional*) directs Jet Li and Bridget Fonda in this action film about a Chinese special agent betrayed in Paris. (1 hr. 28 mins.; R) • 16.

Legally Blonde
Reese Witherspoon is Elle Woods, a feckless young woman who winds up at Harvard Law School—and falling in love. With Selma Blair and Luke Wilson. (1 hr. 32 mins.; PG-13) • 10; 15; 22; 29; 44; 70.

Life and Debt
A documentary about the impact of the World Bank and the IMF on the residents of Jamaica. By Stephanie Black. (1 hr. 25 mins.; NR) • 9.

★ Lisa Picard Is Famous
Griffin Dunne's mockumentary about two marginal New York actors, well played by Lisa Kirk and Nat De Wolf (who also wrote the script), is occasionally dead-on satirical. (Rainer; 9/10/01) (1 hr. 57 mins.; PG-13) • 6.

Lumumba
Award-winning Haitian director Raoul Peck's film based on the real life of Congolese leader Patrice Lumumba (Eriq Ebouaney). (1 hr. 50 mins.; NR) • 9.

Made
Vince Vaughn and John Favreau (*Swingers*) reunite as amateur boxers, and Peter Falk is the Mafia don who brings them to Manhattan for their chance to break into the mob. Also with Sean "Puffy" Combs. (1 hr. 35 mins.; R) • 1; 10; 16; 32.

Maybe, Baby
English comedian Ben Elton wrote his directorial debut, a romantic comedy about a married couple's efforts to have their first child. (1 hr. 33 mins.; R) • 2.

Openings

Docu Dramas

Nina Davenport, who takes videos of weddings for a living, desperately wants to be on the other side of her camera. "It was my shtick with friends that I'd never get married," she says, "then a lightbulb went off—*that should go in a film!*" The result, **Always a Bridesmaid**, bravely chronicles her ongoing quest to reach the altar, including numerous failed efforts to get a boyfriend to propose. Another new documentary, Steven Cantor's **Bounce: Behind the Velvet Rope**, pictured, delves into the inner lives of New York and London bouncers, who manage to entertain even when Saturday nights turn out to be *not* all right for fighting. "The bouncers would say, *Oh, man, tonight's going to be wild!*" recalls Cantor. "Then we'd get there and just twiddle our thumbs." *Always a Bridesmaid* opens September 7 with a Nina Davenport Q&A at Cinema Classics, 332 East 11th Street. *Bounce: Behind the Velvet Rope* opens September 7 at Angelika Film Center, 18 West Houston Street.

Photographs: top, Mike Simmonds; bottom, Artistic License Films.

★ Memento
Christopher Nolan's low-budget noir stars Guy Pearce as a man with a mental handicap: a condition where he can't remember anything for more than fifteen minutes or so. (Rainer; 3/26/01) (2 hrs.; R) • 3; 20; 39.

Moulin Rouge
Baz Luhrmann's turn-of-the-century musical set in the famous Parisian dance hall stars Nicole Kidman and Ewan McGregor, *and it's meant to resuscitate* the movie-musical genre for modern audiences by referencing just about every other musical ever filmed. But the entire experience is exhausting—less a resuscitation than a stomping. (Rainer; 5/28) (2 hrs. 15 mins.; PG-13) • 3; 16.

O
Mekhi Phifer stars as a black basketball star in an otherwise all-white Southern prep school in this updated retelling of Shakespeare's *Othello*. Julia Stiles has the Desdemona role, and Josh Hartnett, in the movie's only gripping performance, is the demonic Iago. The movie was completed around the time of Columbine and is just now being released. Were it not for its notoriety, it would not be worth much discussion. (Rainer; 9/10/01) (1 hr. 31 mins.; R) • 1; 7; 14; 15; 24; 34; 41; 44; 45; 46; 47; 53; 54; 55; 57; 59; 61; 69; 72; 74; 76; 81.

Pearl Harbor
Michael Bay's film, for all its agonizing true-life trappings, has the staying power of a grand-scale video game. It's big and square—like a recruitment poster. (Rainer; 6/4/01) (3 hrs. 3 mins.; PG-13) • 1; 3; 11; 55; 64; 72; 81.

Planet of the Apes
In Tim Burton's new version of the 1968 film, there is striking cinematography, elaborate ape makeup, and a few fine performances, notably Tim Roth, who snarls with exquisite menace. However the new *Planet* is devoured by its own mechanical ostentation. (Simon; 8/6/01) (1 hr. 40 mins.; R) • 10; 11; 12; 16; 27; 29; 41; 45; 47; 53; 55; 57; 67; 75; 76; 81.

The Princess Diaries
Julie Andrews is the eccentric grandmother who teaches Anne Hathaway's New York hipster how to be a princess when she inherits a small nation in Europe. Directed by Gary Marshall (*Pretty Woman*). (1 hr. 55 mins.; G) • 1; 10; 15; 16; 19; 33; 44; 45; 46; 47; 51; 57; 58; 62; 67; 73; 75; 78; 79; 81.

Rat Race
John Cleese, Cuba Gooding Jr., Rowan Atkinson, and Whoopi Goldberg race from Las Vegas to New Mexico for $2 million in cash. Directed by Jerry Zucker (*Ghost*). (1 hr. 12 mins.; PG-13) • 1; 7; 14; 15; 22; 24; 33; 37; 40; 41; 45; 46; 47; 51; 53; 55; 57; 58; 64; 67; 75; 77; 78; 79; 80; 81.

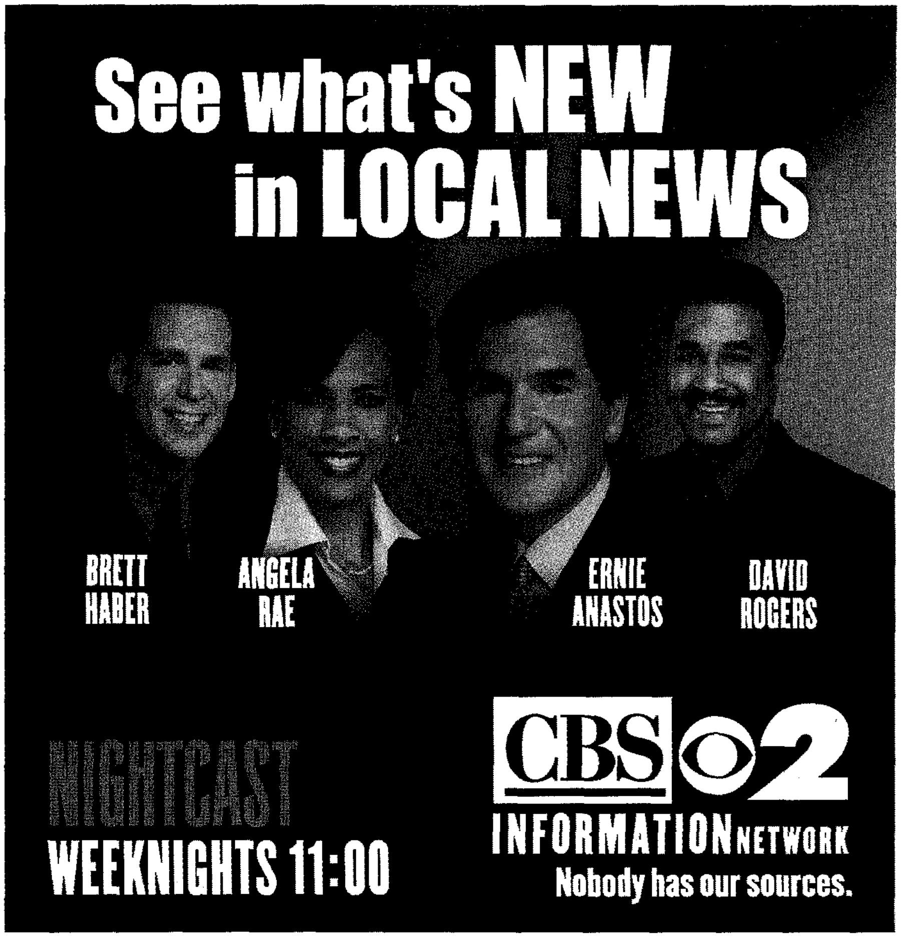
Rush Hour 2
Director Brett Ratner reunites Chris Tucker and Jackie Chan as partners chasing an international crime ring in this sequel to the 1998 film. (1 hr. 28 mins.; PG-13) • 1; 10; 13; 15; 16; 19; 33; 40; 41; 42; 43; 45; 46; 47; 50; 51; 53; 55; 56; 57; 58; 59; 60; 62; 63; 66; 67; 75; 76; 78; 79; 80; 81.

Scary Movie 2
Abysmal spoof of spooky movies, starring a couple of Wayans brothers, Chris Elliott, Tim Curry, and a host of other unfortunates. (Rainer; 7/16/01) (1 hr. 22 mins.; R) • 16.

The Score
An okay caper movie with noirish undertones starring Robert De Niro, Edward Norton, and Marlon Brando, in a cameo. You go into this movie expecting a heavyweight title fight and instead get a cruiserweight bout. Frank Oz directed. (Rainer; 7/23/01) (2 hrs. 3 mins.; R) • 1; 15; 22; 44; 55; 57; 72.

Session 9
Brad Anderson (*Next Stop Wonderland*) directed and co-wrote this film, which stars David Caruso as an asbestos remover in an insane asylum in rural Massachusetts. With Peter Mullan, Josh Lucas, and Brendan Sexton III. (1 hr. 40 mins.; R) • 3; 16.

★ Sexy Beast
Ben Kingsley is intensely frightening as a paranoid thug who is like a cross between an East End Iago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and the Terminator. He seeks to recruit a retired former crime partner, well played by Ray Winstone, and the subsequent turn down leads to much mayhem. It's a spiky, spiffy piece of work, directed by first-timer Jonathan Glazer and written by Louis Mellis and David Scinto, who have pitch-perfect ears for the scary propulsiveness of thug lingo. (Rainer; 6/25/01) (1 hr. 31 mins.; R) • 4; 39.

★ Shrek
Terrific computer-animated feature about a gruff, kindhearted ogre. The script is full of wriggly comic references to practically every famous fairy tale as well as *The Dating Game* and lots more. The computer animation, except for the more humanly characters, is often on a par with the script. Eddie Murphy and Mike Myers stand out among the celebrity voices. (Rainer; 5/21/01) (1 hr. 29 mins.; PG) • 15; 16; 47; 54; 57; 68.

Summer Catch
Freddie Prinze Jr. plays a minor-league Cape Cod baseball player who dreams of the big leagues. With Matthew Lillard, Jessica Biel, and Brian Dennehy. (1 hr. 28 mins.; PG) • 1; 10; 12; 15; 22; 33; 35; 44; 45; 47; 51; 55; 58; 62; 67; 73; 75; 79; 81.

The Others
Nicole Kidman plays a mother raising her two children in a haunted house while her husband is serving in World War II. American debut of Spanish director Alejandro Amenabar. (2 hrs. 25 mins.; PG-13) • 1; 7; 14; 15; 16; 27; 32; 38; 41; 43; 44; 45; 46; 47; 50; 51; 53; 54; 55; 56; 57; 58; 61; 64; 69; 72; 75; 80; 81.

★ Together
A marvelous movie about a seventies Swedish commune that gets at the preening narcissism and tentativeness of those years. The writer-director Lukas Moodysson, only 32, has a great feel for his people; he both embraces and burlesques them. The film's sensitivity for the children caught up in the commune experience is peerless. (Rainer; 9/10/01) (1 hr. 46 mins.; R) • 2; 39.

Tortilla Soup
Hector Elizondo (*Pretty Woman*) plays a Los Angeles chef with three daughters in director María Ripoll's film. With Raquel Welch and Elizabeth Peña. (1 hr. 40 mins.; PG-13) • 1; 10; 16; 35; 36; 42; 45; 47; 54; 60; 67; 68; 71.

Wet Hot American Summer
Janeane Garofalo plays a camp director and David Hyde Pierce is the astrophysics expert she can't resist. Also with Molly Shannon and Paul Rudd. (1 hr. 37 mins.; R) • 3; 16.

Manhattan

Below 14th Street

1. Battery Park City Cinema
102 North End Ave. (212-945-3418) • America's Sweethearts; American Pie 2; Bubble Boy; Captain Corelli's Mandolin; Jay and Silent Bob Strike Back; Jeepers Creepers; John Carpenter's Ghosts of Mars; Made; O; Pearl Harbor; The Princess Diaries; Rat Race; Rush Hour 2; The Score; Summer Catch; The Others; Tortilla Soup

2. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • The Closet; The Deep End; Ghost World; Maybe, Baby; together

3. CC Village East
189 Second Ave. (212-529-6799) • Atlantis; Audition; Bubble Boy; The Curse of the Jade Scorpion; Memento; Moulin Rouge; Pearl Harbor; Session 9; Wet Hot American Summer

4. Cinema Village
22 E. 12th St. (212-924-3363) • Aberdeen; Baise-Moi; Himalaya; Sexy Beast

5. Clearview's Waverly
323 Sixth Ave. (212-777-FILM#603) • American Pie 2; Jeepers Creepers

6. Film Forum
209 W. Houston St. (212-727-8110) • Djomeh; Lisa Picard is Famous (See also"Museums, Societies, Etc.")

7. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Captain Corelli's Mandolin; Jay and Silent Bob Strike Back; O; Rat Race; The Others

8. Quad Cinema
34 W. 13th St. (212-255-8800) • All Over the Guy; An American Rhapsody; Fighter; Innocence

9. The Screening Room
54 Varick St. (212-334-2100) • Cure; Life and Debt; Lumumba (See also"Museums, Societies, Etc.")

10. UA Union Square
13th St. and Broadway (212-253-2225) • America's Sweethearts; American Pie 2; Apocalypse Now Redux Happy Accidents; Hedwig and the Angry Inch; Jeepers Creepers; John Carpenter's Ghosts of Mars; Legally Blonde Made; Planet of the Apes; The Princess Diaries; Rush Hou 2; Summer Catch; Tortilla Soup

14th-41st Streets

11. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Atlantis; Bubble Boy The Closet; Jeepers Creepers; Pearl Harbor; Planet of the Apes

12. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • American Pie 2; Apocalypse Now Redux; Bubble Boy; The Deep End Ghost World; Hedwig and the Angry Inch; Jeepers Creepers; Planet of the Apes; Summer Catch

13. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • John Carpenter's Ghosts of Mars; Rush Hour 2

14. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • The Curse of the Jade Scorpion; Jay and Silent Bob Strike Back; O; Rat Race; The Others

15. Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • American Pie 2; Captain Corelli's Mandolin; The Curse of the Jade Scorpion; Ghost World; Jay and Silent Bob Strike Back; John Carpenter's Ghosts of Mars; Legally Blonde; O; The Princess Diaries; Rat Race; Rush Hour 2; The Score; Shrek; Summer Catch; The Others

42nd-60th Streets

16. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • America's Sweethearts; American Outlaws; Atlantis; Captain Corelli's Mandolin; The Closet; The Curse of the Jade Scorpion The Deep End; Jeepers Creepers; John Carpenter's Ghosts of Mars; Jurassic Park III; Kiss of the Dragon; Made Moulin Rouge; Planet of the Apes; The Princess Diaries Rush Hour 2; Scary Movie 2; Session 9; Shrek; The Others Tortilla Soup; Wet Hot American Summer

17. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • The Deep End; Hedwig and the Angry Inch; Jay and Silent Bob Strike Back

18. CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • The Closet

19. CC Sutton
205 E. 57th St. (212-759-1411) • The Princess Diaries; Rush Hour 2

20. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Memento

21. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Funny Girl

22. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • American Pie 2; Jay and Silent Bob Strike Back; Legally Blonde; Rat Race; The Score; Summer Catch

23. Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Apocalypse Now Redux

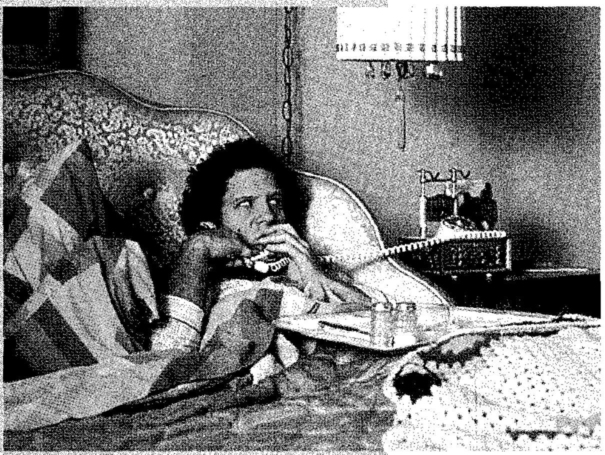
24. Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • O; Rat Race

25. Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • A.I.; Bubble Boy; The Closet; The Fast and the Furious; Spy Kids

Homage

Saturday Night Special

"I'm the one who told Lorne he should use a rotating host," grumps Albert Brooks, "though the history books tend to forget that." Back in 1975, the comedian was looking to break into film, so when Lorne Michaels and Dick Ebersol asked him to host *Saturday Night Live* yet again, he had another idea. "I proposed making a series of short films instead." The series took off—and paved the way for Brooks's big-screen directorial debut, *Real Life* (pictured). Now the Museum of Television & Radio has put together **From Albert Brooks to the TV Funhouse: Selected Short Films From Saturday Night Live**—90 minutes of mini-movies by such directors as Robert Altman, Andy Warhol, Tim Robbins, and Robert Smigel. "Bill Murray is the funniest person I've ever met," says Smigel, who directs *TV Funhouse*. "But I don't remember anything getting the explosion of laughter of 'Mr. Bill.' " Except maybe Tom Schiller's famous Fellini spoof, "La Dolce Gilda" . . . or Christopher Guest's "Synchronized Swimmers," in which Martin Short can't swim . . . or the ghetto poetry of Eddie Murphy's "Prose and Cons." September 7 to November 2. B.K.



Photograph by Photofest.

Diaries; Rat Race; Rush Hour 2; Shrek; Spy Kids; Summer Catch; The Others; Tortilla Soup

Tickets to the World

The 350 films at the eighth annual **New York International Independent Film and Video Festival** come from as far away as Turkey, Australia, and Korea, and feature characters like a slimy UN immigration officer (*Bitter My Tongue*), a love-struck prostitute (*Sexual Tension*), and a misguided Romeo who chases his lesbian amour right into a boxing ring (*The Right Hook*). But keep an eye out for *The Living Century*, a domestic documentary narrated by Jack Lemmon about Rose Freedman, pictured, a 108-year-old Austrian now studying Spanish and living in California who has more energy than all the Baby Bronx Bombers put together. For listings, see "Museums, Societies, Etc."

Photograph by The Living Century.

26. Paris Theatre
4 W. 58th St. (212-688-3800) • Bread and Tulips

61st Street and Above, East Side

27. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Bubble Boy; Captain Corelli's Mandolin; The Closet; Planet of the Apes; Spy Kids; The Others

28. Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • *Captain Corelli's Mandolin*

29. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • American Rhapsody; American Pie 2; Bubble Boy; Ghost World; Jeepers Creepers; Legally Blonde; Planet of the Apes

30. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • American Pie 2; The Deep End

31. Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Apocalypse Now Redux

32. Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • *Jay and Silent Bob Strike Back; Made;* The Others

33. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • The Curse of the Jade Scorpion; Jay and Silent Bob Strike Back; Jeepers Creepers; John Carpenter's Ghosts of Mars; The Princess Diaries; Rat Race; Rush Hour 2; Summer Catch

34. UA East
1629 First Ave., at 85th St. (212-249-5100) • O

35. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • America's Sweethearts; John Carpenter's Ghosts of Mars; Summer Catch; Tortilla Soup

61st Street and Above, West Side

36. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Tortilla Soup

37. Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Jeepers Creepers; Rat Race

38. Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • The Curse of the Jade Scorpion; The Others

39. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Fighter; Ghost World; Hedwig and the Angry Inch; Innocence; Memento; Sexy Beast; Together

40. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • *American Pie 2; Bubble Boy; Jay and Silent Bob Strike Back;* Rat Race; Rush Hour 2

41. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • American Pie 2; Jeepers Creepers; John Carpenter's Ghosts of Mars; O; *Planet of the Apes; Rat Race; Rush Hour 2; Spy Kids;* The Others

42. New Coliseum
701 W. 181st St. (212-740-1545) • Jeepers Creepers; John Carpenter's Ghosts of Mars; Rush Hour 2; Tortilla Soup

43. Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Jeepers Creepers; Rush Hour 2; The Others

44. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • *America's Sweethearts; Captain Corelli's Mandolin;* The Curse of the Jade Scorpion; The Deep End; Jeepers Creepers; John Carpenter's Ghosts of Mars; Legally Blonde; O; The Princess Diaries; The Score; Summer Catch; The Others

Bronx

45. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • American Pie 2; Bubble Boy; Jay and Silent Bob Strike Back; Jeepers Creepers; John Carpenter's Ghosts of Mars; Planet of the Apes; O; The Princess Diaries; Rat Race; Rush Hour 2; Summer Catch; The Others; Tortilla Soup

46. Concourse Plaza
214 E. 161th St. (718-588-8800) • American Pie 2; Atlantis; Jeepers Creepers; John Carpenter's Ghosts of Mars; Jurassic Park III; O; The Princess Diaries; Rat Race; Rush Hour 2; The Others

47. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • American Pie 2; Bubble Boy; Jay and *Silent Bob Strike Back; Jeepers Creepers; John Carpenter's* Ghosts of Mars; O; Planet of the Apes; The Princess Diaries; Rat Race; Rush Hour 2; Shrek; Spy Kids; Summer Catch; The Others; Tortilla Soup

Brooklyn

48. BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770) • Apocalypse Now Redux; The Curse of the Jade Scorpion (See also "Museums, Societies, Etc.")

49. Brooklyn Heights Pavilion
70 Henry Street (718-369-0838) • The Deep End; Ghost World

50. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Jeepers Creepers; Rush Hour 2; The Others

51. CO Alpine
6817 Fifth Ave., at 69th St. (718-777-FILM#580) • Bubble Boy; Captain Corelli's Mandolin; The Curse of the Jade Scorpion; The Princess Diaries; Rat Race; Rush Hour 2; Summer Catch; The Others

52. CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • America's Sweethearts; American Pie 2; Jay and Silent Bob Strike Back; Jeepers Creepers; John Carpenter's Ghosts of Mars; Planet of the Apes

53. CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • Jeepers Creepers; John Carpenter's Ghosts of Mars; O; Planet of the Apes; Rat Race; Rush Hour 2; Spy Kids; The Others

54. Cobble Hill Cinema
265 Court St. (718-596-9113) • Atlantis; The Curse of the Jade Scorpion; Jay and Silent Bob Strike *Back; O; Shrek; The Others; Tortilla Soup*

55. Court Street 12
106 Court Street (718-246-7469) • America's Sweethearts; American Pie 2; Bubble Boy; Captain Corelli's Mandolin; Jay and Silent Bob Strike Back; Jeepers Creepers; John Carpenter's Ghosts of Mars; O; Pearl Harbor; Planet of the Apes; Rat Race; Rush Hour 2; The Score; Summer Catch; The Others

56. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Jeepers Creepers; Rush Hour 2; The Others

57. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • American Pie 2; Atlantis; Bubble Boy; Jay and Silent Bob Strike Back; Jeepers Creepers; John Carpenter's Ghosts of Mars; O; Planet of the Apes; The Princess Diaries; Rat Race; Rush Hour 2; The Score; Shrek; Spy Kids; The Others

58. Pavilion
188 Prospect Park West (718-369-0838) • American Pie 2; Bubble Boy; Captain Corelli's Mandolin; The Curse of the Jade Scorpion; The Deep End; Jeepers Creepers; The *Princess Diaries; Rat Race; Rush Hour 2; Summer Catch;* The Others

59. Pavilion Flatbush
314 Flatbush Avenue (718-596-7070) • John Carpenter's Ghosts of Mars; O; Rush Hour 2

60. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Jay and Silent Bob Strike Back; Jeepers Creepers; John Carpenter's Ghosts of Mars; Rush Hour 2; Tortilla Soup

61. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • American Pie 2; Bubble Boy; John Carpenter's Ghosts of Mars; O; The Others

62. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Jay and Silent Bob Strike Back; Jeepers Creepers; The Princess Diaries; Rush Hour 2; Summer Catch

Queens

63. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • *America's* Sweethearts; The Curse of the Jade Scorpion; Jay and

Silent Bob Strike Back; Jeepers Creepers; John Carpenter's Ghosts of Mars; Rush Hour 2

64. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Atlantis; Bubble Boy; John Carpenter's Ghosts of Mars; Pearl Harbor; Rat Race; The Others

65. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • American Pie 2; Captain Corelli's Mandolin; Jay and Silent Bob Strike Back; Jeepers Creepers; John Carpenter's Ghosts of Mars; O; Planet of the Apes; The Princess Diaries; Rat Race; Rush Hour 2; The Others

66. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Jeepers Creepers; John Carpenter's Ghosts of Mars; Rush Hour 2

67. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • American Pie 2; Captain Corelli's Mandolin; The Deep End; Jay and Silent Bob Strike Back; Jeepers Creepers; Planet of the Apes; The Princess Diaries; Rat Race; Rush Hour 2; Summer Catch; Tortilla Soup

68. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Bread and Tulips; The Closet; The Curse of the Jade Scorpion; The Deep End; Shrek; Tortilla Soup

69. Main Street Cinemas
72-66 Main St. (718-263-4828) • Cats & Dogs; Jay and Silent Bob Strike Back; Jeepers Creepers; John Carpenter's Ghosts of Mars; O; Spy Kids; The Others

70. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Captain Corelli's Mandolin; Divided We Fall; Greenfingers; Legally Blonde

71. Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Jeepers Creepers; Tortilla Soup

72. UA Astoria
28-60 Steinway St. (718-726-1279) • America's Sweethearts; Bubble Boy; John Carpenter's Ghosts of Mars; Jurassic Park III; O; Pearl Harbor; The Score; Spy Kids; The Others

73. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • The Princess Diaries; Summer Catch

74. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • America's Sweethearts; Jeepers Creepers; John Carpenter's Ghosts of Mars; O

75. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • American Pie 2; Bubble Boy; Planet of the Apes; The Princess Diaries; Rat Race; Rush Hour 2; Summer Catch; The Others

76. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • America's Sweethearts; American Pie 2; Captain Corelli's Mandolin; Jay and Silent Bob Strike Back; Jeepers Creepers; O; Planet of the Apes; Rush Hour 2

77. UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • America's Sweethearts; American Pie 2; Captain Corelli's Mandolin; John Carpenter's Ghosts of Mars; Rat Race

78. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • America's Sweethearts; American Pie 2; Jay and Silent Bob Strike Back; Jeepers Creepers; John Carpenter's Ghosts of Mars; The Princess Diaries; Rat Race; Rush Hour 2

Staten Island

79. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • American Pie 2; Bubble Boy; The Curse of the Jade Scorpion; Jay and Silent Bob Strike Back; Jeepers Creepers; The Princess Diaries; Rat Race; Rush Hour 2; Spy Kids; Summer Catch

80. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Jay and Silent Bob Strike Back; Jeepers Creepers; Rat Race; Rush Hour 2; The Others

81. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • America's Sweethearts; American Pie 2; Bubble Boy; Captain Corelli's Mandolin; The Deep End; Jay and Silent Bob Strike Back; Jeepers Creepers; John Carpenter's Ghosts of Mars; O; Pearl Harbor; Planet of the Apes; The Princess Diaries; Rat Race; Rush Hour 2; Summer Catch; The Others

Museums, Societies, Etc.

82. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. • "Hollywood on the Home Front: American Films in the 1940s." 9/8: *Home of the Brave* (1949); *Pinky* (1949). 9/9: *Pitfall* (1948); *The Reckless Moment* (1949).

83. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • "Galaxy: Avant Garde Film Makers Looking Across Space and Time." 9/4: *Universe* (1960); *Becoming* (1955); *Comingled Containers* (1996); *Cosmos* (1969); *Powers of Ten* (1978); *The Film of Her* (1996). 9/5: *The Text of Light* (1974); *The Stars Are Beautiful* (1974). 9/6: *Film Portrait* (1971); *Mysterious Journey* (1998). 9/7: *Dog Star Man* (1964).

84. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn. (718-623-2770). • "The New York International Latino Film Festival." 9/7: *Living the Life* (2000). 9/8: *Ballad of a Soldier* (2000); *Jacaranda* (1999); *Snapped* (1999); *90 Miles* (2000); *Off the Hook* (2000). 9/9: *Take It From Me* (2000); *The Doorman* (1999); *Animals/Animalada* (2001); *The Blue Diner* (2000).

85. DGA Theater
110 W. 57th St. (718-784-4520); $12 for non-members. $8 for members. • "The American Museum of the Moving Image Presents Sidewalks of New York and Dialogue with Ed Burns." 9/6.

86. Film Forum
209 W. Houston St. (212-727-8110); $9. • "NYPD." 9/4-5: *Johnny O' Clock* (1947); *Johnny Eager* (1941). 9/6: *Beast of the City* (1932); *While the City Sleeps* (1928). 9/7-8: *On Dangerous Ground* (1951): *Where the Sidewalk Ends* (1950). 9/9: *Someone To Watch Over Me* (1987); *Nightfalls on Manhattan* (1997). 9/11-12: *Cruising* (1980); *Bad Lieutenant* (1992). 9/4-10: *Band of Outsiders* (1965).

87. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "Blazing Landscapes: The Films of Amir Naderi." 9/10: *Harmonica* (1974); *Waiting* (1975); *Tangsir* (1973); *The Runner* (1985). 9/11: *Deadlock* (1973). 9/12: *Deadlock* (1973); *One More Day* (2000). 9/13: *Requiem* (1978); *Daughters of the Sun* (2000). 9/14: *The Search* (1982); *The Unfinished Song* (2001); *Still Life* (1974). "The Making of Iranian Cinema: Two Decades and a Century." 9/15-16. "Iranian Cinema: New Directors, New Directions." 9/12: *One More Day* (2000). 9/13: *Daughters of the Sun* (2000). 9/14: *The Unfinished Song* (2001); *Still Life* (2001).

88. The International Film Festival
Clearview Cinema; 239 E. 59th St. • All films were made 2001. 9/8: *Dixie Rose*; *Strikers Passing*; *Daddy's Little Angel*; *The Absent Phallus*; *The Surprise Party*; *Chamon*. 9/9: *American Alien*; *531*; *Finding Jack Kerouac*; *Women's Private Parts*. 9/10: *A Real Job*; *Boys in Winter*; *Smoking Stogies*. (Sutton 1 & 2); 205 E. 57th St. 9/8: *The Theory of the Leisure Class*; *Rockets Red Glare*; *The Rest of Your Life*; *Three Steps Back to Nothing*. 9/9: *Hearth and Home*; *And Then We'll Talk*; *Trip*. 9/10: *Skeleton Woman*; *Characters*; *Awakening*.

89. Museum of Television & Radio
25 W. 52nd St. (212-621-6600); $6. • "From Albert Brooks to the *TV Funhouse*: Selected Short Films from *Saturday Night Live*." 9/7-11/2. 9/9: *Ghosts of Attica* (2001).

90. New York University
36 E. 8th St. (at University Place) • "The First Annual Fleadh Film Shorts Night." 9/6: *Hit and Run* (2001); *Give Up Yer Aui Sins* (2001); *Fatboy and Twintub* (2000); more.

91. The Screening Room
54 Varick St. (212-334-2100); $9 ($6 for Sunday brunch patrons). • 9/2-6: *Monterey Pop* (1969).

Trailers

GLADIATOR'S NEXT BATTLE Russel Crowe is in talks to make his directoria debut with a war drama called *The Long Green Shore*, which would be his nex film after this winter's *A Beautiful Mind* he would also produce and write the movie, based on John Hepworth's nove about military life in Crowe's home country, Australia, during World War II.

KISS ME, KILL ME Director **Philip Kaufman** *(Quills, The Unbearable Lightness of Being)* is joining up with playwright **John Guare** (*The House of Blue Leaves*) on a remake of Alfred Hitchcock's thriller *Suspicion*; already remade once (a not-so-thrilling made-for-TV version starring Jane Curtin), it's the story of a trusting woman's marriage to a duplicitous playboy and the murderous intrigue that ensues; Dimension and RKO Films will produce.

DEAD WOMAN TALKING Indie princess **Christina Ricci** will go behind the camera for the first time on the low-budget *The Speed Queen*, adapted by **Brian Price** from the original novel by **Stewart O'Nan**; Ricci will also star in the film as a death-row inmate who tells her story to "the world's most famous author" on the eve of her execution; **Adam Del Deo** will produce, with Tri-Tone Entertainment.

GOOD LEROY HUNTING Director **Gus Van Sant** (*Drugstore Cowboy, Good Will Hunting*), has optioned the rights to **JT Leroy**'s semi-autobiographical first novel, *Sarah*; the book is about the trials of a cross-dressing son of a prostitute who finds his niche hustling and penning anonymous magazine stories; Leroy—an enigmatic 21-year-old who won't do face-to-face interviews and who sells raccoon penis bones over the Net—has developed a surprisingly large cult following.

SARA CARDACE

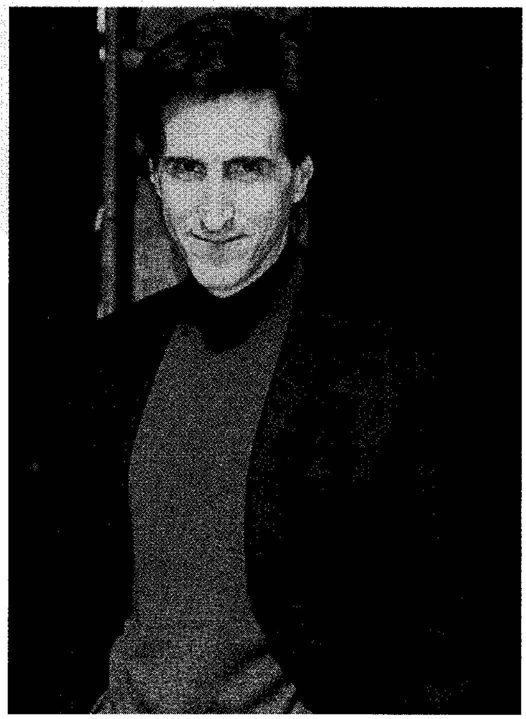
Photographs: top, Gareth Davies/Mission Pictures/ImageDirect; bottom, Nick Elgar/ImageDirect.

Edited by Logan Hill

Previews

Rude Boy

Paul Rudnick (pictured) looks sweet, but he's unleashing Rude Entertainment at the Drama Dept., a collection of three snarky one-acts. *Mr. Charles, Currently of Palm Beach* introduces an impolitic cable-access fashion cop; *Very Special Needs* mocks wealthy Manhattanite parents and their annoying adopted children; and *On the Fence* targets the sort of stuck-up celebrities who rarely deign to visit intimate venues like the home of this production, the Greenwich House Theatre. In previews for a September 20 opening. (See "Off Broadway.")



Broadway

Previews and Openings

Urinetown
After its surprise success earlier this year, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, transfers to Broadway. In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. John Collum stars as an evil-spirited corporate pig in a plot that echoes the premise of the forgotten sci-fi flick *Ice Pirates*. $75–$85. Mon.–Sat. at 8, Wed. at 2:15, Sat. at 2. In previews for a 9/10 opening. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. More important, the gigantic sets and ridiculously fabulous costumes (think "Walk Like An Egyptian") are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it has still been entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Blast!
The world's only halftime show with an intermission, this loud, brassy spectacle is performed by a 60-piece drum corps and remains one of last season's few Broadway survivors. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/6/02. • Broadway Theatre, Broadway at 53rd St. (212-239-6200).

Cabaret
This gritty revival of Broadway's most decadent musical won four Tonys in 1998 for its portrayal of the sepia-washed world of Berlin cabaret. Set in the former glory of Studio 54 and based on Christopher Isherwood's *Berlin Stories*, the production revives the classic songs of Fred Ebb and John Kander with a darker edge thathan the Liza Minnelli edition. That said, the revival gets a strange tweak as squeaky-clean Brooke Shields slips on her fishnet stockings and musses her hair to join Matthew Greer and Matt McGrath (*Hedwig*). $25–$90. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish and surprisingly funny production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. Husband-murdering jokes abound. Chuck Cooper, Marcia Lewis, Anna Montanero, and Nana Visitor star. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This sensational, Tony-slathered, and thankfully uncategorizable dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a Victorian flirtation to a suicidal adman's frantic fantasy, all executed with a fanciful ease. Charlotte d'Amboise, Colleen Dunn, and D. W. Moffett now star. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, Kate Levering, and Mary Testa. What *High Noon* was to the Western, this is classic musical theater. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

The Full Monty
The rambunctious musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

If You Ever Leave Me, I'm Going With You!
Renee Taylor and Joe Bologna star in their new romantic comedy, which traces the 36 years of their often televised relationship. $30–$65. Mon. and Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Cort Theatre, 138 W. 48th St. (212-239-6200).

Kiss Me, Kate
Burke Moses and Carolee Carmello interpret Cole Porter's feuding couple—two actors who play the *Shrew's* Kate and Petruchio in a play-within-the-musical. The energetic supporting cast does its best with ever-hilarious numbers like "Brush Up Your Shakespeare." With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this musical gem since its 1948 Broadway premiere. $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. Based on the popular Disney movie, this sensational spectacle is so much better than Mouse-haters would like to admit, and it's one play that both adults and kiddies can't help but to adore, whether you buy the plush animals at the door or not. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Major Barbara

The Roundabout presents a revival of the George Bernard Shaw classic, directed by Tony winner Daniel Sullivan and starring the always wonderful Cherry Jones. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 9/9. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

The Music Man

Meredith Willson's 1957 musical about a con-man who charms the sleepy town of River City, Iowa, gets a giddily inventive production at the hands of director-choreographer Susan Stroman (*Contact, The Producers*). Heartthrob Robert Sean Leonard stars as Professor Harold Hill opposite the talented Rebecca Luker. $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

The Phantom of the Opera

Unlike *Cats,* Andrew Lloyd Webber's other blockbuster refuses to give up the ghost. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers

Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler,* in Mel Brooks's triumphant new musical and Tony Award record-setter. Based on the Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp is the hottest ticket in town. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof

Recently crowned with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. As Catherine, Mary-Louise Parker plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury her father, a graduate student finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Daniel Sullivan's direction is impeccable. Later this month, Parker be replaced by Jennifer Jason Leigh, so be sure to catch her before she goes—and then go again to see Leigh. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent

The late Jonathan Larson's Pulitzer-winning reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of hipsters ensconced in the East Village at the peak of grunge and the AIDS epidemic. $35–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

The Rocky Horror Show

Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad for this fun stage version of the cult film about a Transylvanian transsexual and a kooky all-American couple. Throughout the performance, Dick Cavett provides laugh-out-loud improvisatory commentary, and the audience screams out call-and-response jokes. In other words, you don't exactly need to worry about the noise you'll make unwrapping your candies. Featuring *Rent* star Daphne Rubin-Vega, Terrence Mann, comic Lea De Laria, and Alice Ripley. $30–$85. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

Stones in His Pockets

In playwright Marie Jones's comedy about a small Irish village's encounter with a Hollywood crew, the talented Tony-nominated actors Seán Campion and Conleth Hill play fifteen different characters, from starlets to local extras. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • The Golden Theatre, 252 W. 45th St. (212-239-6200).

Tale of the Allergist's Wife

In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by television vet Michele Lee, who still glitters, appropriately, with the glamour of *Knots Landing*). $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

A Thousand Clowns

Tom Selleck (*Magnum, P.I.*) makes his Broadway debut as the idealist Murray Burns in Herb Gardner's dated comedy about a noncomformist who plays the mandolin, directed by John Rando. $40–$77.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Longacre Theatre, 220 W. 48th St. (212-239-6200).

Off Broadway

Previews and Openings

First Love

Playwright Charles Mee (*Big Love, True Love*) collaborates with Mabou Mines' Ruth Maleczech and Frederick Neumann and his daughter, director Erin B. Mee, in an experimental performance about a suprising accident that's bound to be one of the most interesting downtown collaborations this season. $45. Tues–Sat. at 8, Sat. at 2, Sun. at 3 and 7. In previews for a September 9 opening. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

The Irish . . . and How They Got That Way

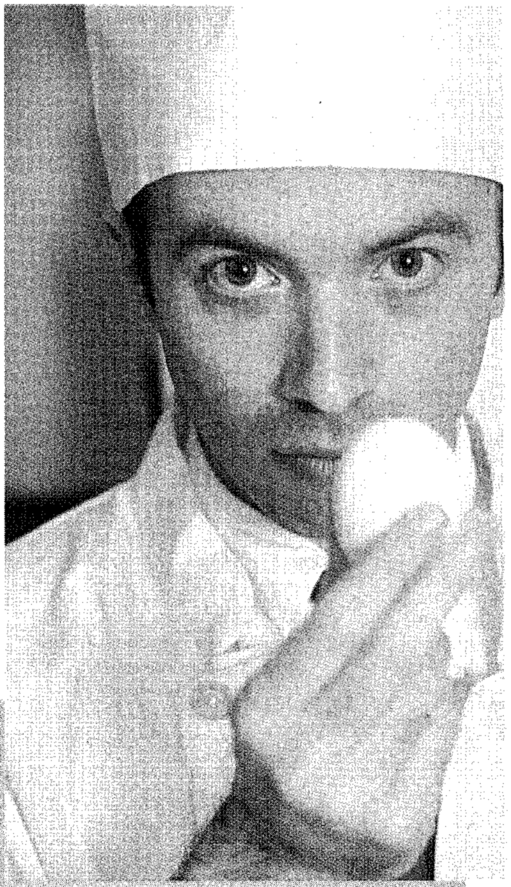
The Irish Rep revives this winking, amusing history of the Irish in America by Frank McCourt, the award-winning Irish American gadabout and author of *'Tis,* and *Angela's Ashes.* Charlotte Moore directs. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. 8/28–9/23. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

The Late Henry Moss

In the East Coast premiere of Sam Shepard's latest drama, Ethan Hawke and Arliss Howard play two brothers who unearth the legacy of their late alcoholic father. The play met mixed reviews in San Francisco, where the production rated headlines and Shepard himself directed the all-star cast of James Gammon, Woody Harrelson, Cheech Marin, Nick Nolte, and Sean Penn. Now with significantly less star power, the production has now been handed over to the capable director Joseph Chaikin, founder of the Open Theater. $55. Tues.–Sat. at 8, Sat at 2, Sun at 3. Previews begin 9/5 for a 9/23 opening. Through 10/14. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Onstage

How Absurd



Call it Ionization: Twenty-nine Off and Off-Off Broadway companies have united to produce 39 of the absurdist's works in the brand-spanking-new **Ionesco Festival.** Highlights like Pearl Theater's *Exit the King,* Sanctuary Theater's *The Picture,* and Untitled Theater No. 61's *Rhinoceros* will run alongside productions of lesser-known works like *To Prepare a Har Boiled Egg* (Peter Brown, pictured) and *Frenzy for Two.* Film buffs should be pleased, too Anthology Film Archives is hosting celluloid adaptations of *Rhinoceros, Seven Deadl Sins,* and *La Vase,* which stars Eugene himself. The sprawling festival kicks off Septembe 6 and continues through December 2. (See "Off Broadway.")

Love

David S. Rosenthal, the co-creator and co-producer of *Ellen* and the creator of *The Arsenio Hall Show,* presents his first play, which focuses on the television writer's all-consuming desire to bed the fashion model Heidi Klum. Dan Fields directs. $35. Mon.–Thurs. at 8, Fri. and Sat. at 7 and 10. In previews for a 9/1 opening. • East 13th Street Theater, 136 E. 13th St. (212 307-4100).

Rude Entertainment

Christopher Ashley (*The Rocky Horror Show, The Country Club*) directs three one-act plays by *Premiere* movi critic Libby Gelman-Waxner, who sometimes goes b the name Paul Rudnick (*Jeffrey, The Most Fabulous Story Ever Told*), especially when he's visiting the ever playful, ever-intimate Drama Dept, where you coul swear that all the exceptional young folks you mee are members of the Caulfield family. $35. Tues.–Fri. a 8, Sat. at 7 and 10, Sun. at 3 and 7. In previews for 9/20 opening. • Greenwich House Theatre, 27 Barrow St (212-239-6200).

The Spitfire Grill

Based on Lee David Zlotoff's 1996 film about a young woman who moves to a small Wisconsin town this new Playwrights Horizons musical by James Valcq and Fred Alley features Liz Callaway, Garrett Long Mary Gordon Murray, and Steven Pasquale. $50 Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. Preview begin 9/7 for a 10/2 opening. • Duke Theater, 229 W 42nd St. (212-239-6200).

The Ionesco Festival

Twenty-nine Off and Off–Off Broadway companie are staging an absurd number of Eugene Ionesco' work: 39, to be exact. Highlights include the Pear Theater's production of *Exit the King,* Sanctuary Theater's production of *The Picture,* starring Tony Torn

Photograph by Rick Allen

Untitled Theater #61's *Rhinoceros*, Israel Horowitz's adaptation of *Man With Bags*, a new translation of *Conversation Exercises*, and a reading of a new translation of *The Viscount*. There's plenty more—including a film series at Anthology Film Archives that highlights film versions of three different works: *Rhinoceros, Seven Deadly Sins,* and *La Vase*. Call for schedule and locations. 9/6–12/1. • (212-387-2043).

Now Playing

Bat Boy: The Musical
Boldfaced headlines in the *Weekly World News* declaring the capture of a live bat-child led to the creation of this surprisingly successful, high-flying musical. $20–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun at 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Blue
Phylicia Rashad stars in new work by Charles Randolph-Wright, presented by the Roundabout, with music by the extremely talented Nona Hendryx. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 9/16. • Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. Once an Off-Off Broadway hit, these odd blue-painted men have launched an ever-expanding international industry, complete with touring companies, computer chip ads, a CD, a Grammys appearance, and a big fancy Las Vegas production. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. This a perfect show for visiting teens who don't mind getting splattered with soggy confetti. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals, staged as an immersive dance party. Plenty of naughty fun. Cable television sex icon Robin Byrd hosts the party on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Down South
Doug Field's new comedy lampoons sixties suburbia. $35. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Through 9/30. • Rattlestick Theatre, 224 Waverly Pl. (212-239-6200).

Eat the Runt
After a successful run downtown last year, Avery Crozier's comedy about arts funding returns with a nifty casting experiment in which any actor may play any role, on any given night. Word is, they actually pull it off. $50. Mon., Wed.–Sun. at 8, Wed. and Sat. at 2. • American Place Theater, 111 W. 46th St. (212-239-6200).

The Fantasticks
The ground-breaking musical perennial that, happily, refuses to go away, continues its run at its tiny home in the Village. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running musical spoof takes on the latest crop of Broadway insanity. $49.50–$55. Mon., Wed., Fri., and Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Hello Muddah, Hello Fadduh!
A revival of the classic Allan Sherman musical, which tracks a couple's life from summer camp to retirement. $45–$50. Tues.–Sat. at 8, Sat. at 5,

Love Needs No Pedigree

Photographed by Mary Bloom.

Fashion Designer and Television Star Shoshanna Lonstein with 8 week old "Georgia"

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Wed. and Sun. at 3. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

La Lupe: My Life, My Destiny
Carmen Rivera's energetic new musical about the iconic salsa singer La Lupe tracks the singer's rise and fall. Sully Diaz has rated rave reviews for her tireless performance. Luis Caballero directs. Performances on Wed. and Thurs. are in English; all others are in Spanish. $40. Tues.–Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. • Theatre Four, 424 W. 55th St. (212-239-6200).

Onstage

Big Things in Small Packages

All eyes will be on Broadway as the celebrities kick off the fall theater season, but downtown is alive with ambitious productions. The New York Theatre Workshop is hosting **First Love**, a family affair about two strangers who meet on a park bench, by the ever-ambitious playwright Charles L. Mee (*bobrauschenbergamerica, True Love*). Mee was inspired by Ruth Maleczech and Frederick Neumann (pictured together), the visionary co-artistic directors of Mabou Mines. The duo will be directed by his daughter, NYTW regular Erin B. Mee, who is a talent in her own right, having directed premieres by the likes of Mac Wellman, Paul Schmidt, and Roy Kuhns. Meanwhile, the Kitchen welcomes another collaboration by eminent downtown artists **Big Dance Theater: Shunkin**. Director Paul Lazar and choreographer Annie-B Parson of Big Dance Theater have joined with GAle GAtes visual artist Michael Counts and the composers Glenn Branca and Cynthia Hopkins to stage Junichiro Tanizaki's story about a blind musician and her devoted pupil. *First Love* is in previews for a September 9 opening; *Big Dance Theater: Shunkin* begins performances September 5. (See "Off Broadway" and "Off-Off Broadway.")

Photograph by Joan Marcus.

Love, Janis
An enjoyable new bio-musical based on the book *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses, who each portray the singer at different points in her life. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. Through 12/31. • Village Theater, 158 Bleecker St. (212-307-4100).

Much Ado About Nothing
Aquila Theater Company returns with its latest adventurous adaptation, which casts the comic characters of Shakespeare's classic in squeaky black pleather and svelte cat suits designed by SoHo's Beau Brummel. $30. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. Through 9/16. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Naked Boys Singing
Just like a regular musical revue, but without pants, this one can hold its own against *Puppetry of the Penis*—after all, those Aussies can't even sing. $35–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, and Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Our Sinatra
Kurt Stamm directs this affectionate tribute to Ol' Blue Eyes. $50–$100. Mon.–Wed., Fri., and Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dillon's, 245 W. 54th St. (212-239-6200).

Perfect Crime
The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

Six Goumbas and a Wannabe
A mob comedy by Vincent Gogliormella. $49.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • Players Theatre, 115 Macdougal St. (212-239-6200).

Stomp
This loud, aggressive, and energetic show is a boisterous riot of found-object percussion—and its main audience is out-of-towners. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

The Syringa Tree
Kate Blumberg plays 28 characters in a Pamela Gien's superb solo play about a young girl who tries to come to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affective tale of family love and loss amid the often reckless violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tick . . . Tick . . . Boom!
This passionate, semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer who is about to turn 30. Written shortly before Larson passed away, this is the first full production of the work. Pulitzer winner David Auburn (*Proof*) provides script consultation; Scott Schwartz (*Bat Boy*) directs. $20–$50. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 8, Sun. at 3 and 7. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Tony 'n' Tina's Wedding
A campy wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

The Vagina Monologues
Eve Ensler oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. What was once Ensler's one-woman show is now performed by trios of actresses. Through 9/16: Ali Larter, Sandra Oh, and Loretta Swit. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

3 Sisters Lounge
An adaptation of Chekhov's *Three Sisters* set in a seedy lounge where the three gals tend to the bar, with music provided by a live D.J. Directed by John Issendorf. $15. Tues.–Sat. at 8. • Center Stage, 48 W. 21st St. (212-696-8936).

Big Dance Theater: Shunkin
Director Paul Lazar and choreographer Annie-B Parson collaborate with Gale Gates artist Michael Counts and the composers Glenn Branca and Cynthia Hopkins to reinvent a story by Japanese author Junichiro Tanizaki. The story follows a blind artist and the developing relationship between her and her devoted pupil. $18. 9/5–9/8 and 9/12–9/15 at 8. • The Kitchen, 512 W. 19th St. (212-255-5793).

The Division of Memory
The life of the African-American biologist Dr. Ernest Everet Just inspires this new work about science and race by downtown talent Clarinda Mac Low, Elevator Repair Service co-founder James Hannaham, and Julliard student Tanya Barfield. $15. Thurs.–Sun. at 7:30. 9/6–9/23. • P.S. 122, 150 First Ave. (212-477-5288).

Helsinor
The latest play by Todd Alcott, monologuist and *Antz* screenwriter, takes a skewed look at *Hamlet*. James Urbaniak stars. $15. Wed.–Sat. at 8. 9/5–9/29. • Present Company Theatorium, 198 Stanton St. (212-420-8877).

The Holy Mother Hadley of New York
New Georges opens its tenth season with a new work by Barbara Wiechmann that follows an addled upstate woman who sees the Virgin Mary in her kitchen window. $15. Thurs.–Mon. at 8. 9/6–9/29. • Ohio Theatre, 66 Wooster St. (212-206-1515).

Homecoming
A new solo show by Lauren Weedman, the newest ad-

lition to the cast of *The Daily Show*. She tells the omic story of an adopted teenage girl who seeks ut her biological mother and begins to spin out of ontrol. $45. Mon. at 8. Performances begin 9/10. Westside Theatre, 407 W. 43rd St. (212-239-6200).

ong Distance Love
n unusual multimedia production by the all-oman Japanese Yubiwa Hotel Company unites erformers in Japan with performers in Brooklyn sing Webcast technology to evoke an innovative tory of modern love. $15. Fri. and Sat. at 1 P.M. and nidnight. 9/8–9/22. • Redlab Theater, 100 Water St., rooklyn (718-797-0046).

onday Night Magic
nternationally known magicians munch on glass, uncture flailing assistants with swords, steal your vatch, yank rabbits from hats, etc., all in an intimate etting. The venue promises at least six different nagicians a night. $25–$27.50. Mon. at 8. • Sullivan treet Playhouse, 181 Sullivan St. (212-615-6432).

ono
n inventive, improvisatory play set in a barlike en-ironment, with a sock puppet. $12. Thurs.–Sat. at • Surf Reality, 172 Allen St. (212-358-3447).

o Mother to Guide Her/Billy the Kid/Sincerity orever/Cleveland/Ajax
ons of excellent work at the Flea, presented by the at Theatre Company. New productions of *Billy he Kid* and *No Mother to Guide Her* open, along with revivals of Alice Tuan's *Ajax* and two Mac Welmann works, *Sincerity Forever* and *Cleveland*. 15–$20. Call for schedule. Through 9/10. • Flea, 41 White St. (212-226-2407).

he Patients Are Running the Asylum
heater for the New City's 25th annual street the-ter production presents a mean mayor, a dopey resident, and a merry band of revolutionaries. The roductiom is staged on streets and in parks and laygrounds throughout the city. Sat. and Sun. at 2. all for schedule and locations. Through 9/16. • 212-254-1109).

ost Traumatic Slave Syndrome
s part of the Fractured Atlas residency program, amal Sinclair Steele and Universal Arts stage their ew play, based on the sociological writings of Dr. oy DeGruy-Leary, about the psychological legacy f slavery, through theater, dance, and more. Obie-winner Robbie McCauley direccts. $20. 9/7–10/7. Henry St. Settlement Experimental Theater, 466 rand St. (212-802-9350).

ulse Ensemble's Outdoor Summer hakespeare
he Bard's best, performed in Pulse's courtyard, ntil the end of the summer. Through 9/16: *The Tempest*. $18. Wed.–Sat. at 8, Sun. at 7. • Pulse En-semble Theatre's Courtyard, 432 W. 42nd. St. (212-95-1596).

mall Craft Warnings
n this 1972 Tennessee Williams drama, set in Monk's Place, guests at a so-Cal beachfront bar hare revealing stories. $15–$40. Wed. at 7, hurs.–Sat. at 8, Sun. at 3. Through 10/7, 0/26–10/28, 10/31. Call for November schedule. Jean Cocteau Repertory, 330 Bowery (212-677-0060).

natches
erbatim portions of the taped conversations be-ween Linda Tripp and Monica Lewinsky are the asis for a new comedy by Laura Strausfeld. $15. Mon.–Sat. at 8. Through 9/8. • 78th Street Theatre ab, 236 W. 78th St. (212-873-9050).

he Voice of the Turtle
een Company, which recently staged an excel-ent production of Colon McPherson's *The Good Thief* at 45 Bleecker, revives John Van Druten's 1943 romantic comedy, directed by Carl Forsman. 15. Thurs.–Sat. at 8, Sun. at 2. 9/7–9/30. • Blue eron Theatre, 121 E. 24th St. (212-560-7284).

Woman Killer
et in contemporary Brooklyn, Chiori Miyagawa's ew drama offers a fresh take on the eighteenth-entury Bunraku puppet play *The Woman Killer and he Hell of Oil*, with human protagonists. $15. hurs.–Sun. at 7. 9/6–9/30. • Here, 145 Sixth Ave., at ominick St. (212-647-0202).

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Kojo Griffin
Painted panels and works on paper that depict a recurring cast of fairy-tale-type characters; 9/6–10/13. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

Christian Peltenburg-Breschneff/James Dinerstein
Pastel drawings of seascapes at different times of day/Pigmented-cement and bronze sculptures; 9/6–29. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

Jane Peterson
Paintings of landscapes in Venice, Brittany, Martha's Vineyard, and Gloucester by the American post-Impressionist (1876–1965); through 9/21. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

Christina Ramberg
A survey of paintings and drawings from the late sixties to the late eighties by the the influential Chicago artist (1946–1995) known for her images exploring the female body, gender confusion, fetishism, and bondage; through 10/13. • Baumgold, 74 E. 79th St. (212-861-7338).

Don Van Vliet
Abstract paintings from the eighties by this artist who is better known as the avant-garde musician and poet Captain Beefheart; through 9/8. • Werner, 4 E. 77th St. (212-988-1623).

57th Street Area

Abraham Bogdonove
Paintings of Monhegan Island, Maine, by this Russian-born artist (1886–1946) who lived in New York and spent his summers on Monhegan; through 9/8. • Spanierman, 45 E. 58th St. (212-832-0208).

Benjamin Edwards
Paintings that are based on the artist's road trips and depict massive conglomerations of convenience stores, fast-food restaurants, and gas stations; through 10/6. • Artemis • Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

Philip Guston
76 satirical drawings of Richard Nixon made by the artist in 1971 and on public view for the first time; 9/7–29. • McKee, 745 Fifth Ave. (212-688-5951).

Al Held
Black-and-white paintings of arrangements of geometric shapes; through 10/13. • Ameringer Howard, 41 E. 57th St. (212-935-1110).

Sharon Horvath/Avigail Schimmel
New small- and large-scale paintings with collage elements/Photographs of Montauk and Tel Aviv beaches, the Hudson River, and Puerto Rico; 9/6–10/6. • De Nagy, 724 Fifth Ave. (212-262-5050).

Steven Katz/Jennifer Cross
Paintings of various New York City locations/Still-life paintings; 9/8–10/4. • Perlow, 41 E. 57th St. (212-644-7171).

Jeff Kowatch
Abstract paintings whose opaque and transparent forms create ambiguous space; 9/6–29. • McGrath, 20 W. 57th St. (212-956-3366).

Tim Litzmann
Luminous monochromatic paintings; 9/6–10/20. • Boone, 745 Fifth Ave. (212-752-2929).

SoHo and TriBeCa

Louise Bourgeois/Yayoi Kusama
Works on paper, paintings, and sculptures executed between 1942 and 2000 by both artists; through 9/15. • Blum, 99 Wooster St. (212-343-0441).

Douglas Coupland
Found-object sculptures by the author of *Generation X*, *Microserfs*, and *Life After God*; 9/6–10/7. • Totem, 71 Franklin St. (212-925-5506).

Michelle Lopez/Ravinder Reddy
Leather sculptures produced in collaboration with the Fondazione Nicola Trussardi/Figurative sculptures that fuse the Hindu sculptural tradition with a Pop sensibility; 9/8–10/27. • Deitch Projects, 76 Grand St. (212-343-7300).

César Paternosto
A survey of abstract paintings by the New York-based Argentinian artist and author; through 9/29. • Art in General, 79 Walker St. (212-219-0473).

Chelsea

Manuel Cancel
Lyrical paintings incorporating text and images of nature; 9/6–29. • Grimm, 505 W. 28th St. (212-564-7662).

Albert Contreras/Matt Marello
Paintings composed of two or three colors on a monochromatic field/A digitally altered sequence from a little-known forties film in which the artist has substituted one of the original characters with himself; 9/6–10/6. • Maynes, 529 W. 20th St. (212-741-3318).

Nancy Davidson
Gargantuan latex weather balloons dressed in satin and lace tutus, corsets, fishnet stockings, and other fetishistic gear to suggest such American pop icons as Mae West and Betty Boop; 9/11–10/6. • Miller, 524 W. 26th St. (212-366-4774).

Jay Davis/Suzanne Wright
Paintings on monumental horizontal canvases that depict precarious intersections of architecture and landscape/Sculptures of miniature suburban landscapes; 9/6–10/6. • Stux, 529 W. 20th St. (212-352-1600).

Richard DeVore
New ceramic vessels; 9/8–10/6. • Protetch, 511 W. 22nd St. (212-691-4342).

Toc Fetch
Large narrative drawings by a comic-book artist that tell the story of River Finnegan, a woman in her forties coming to terms with her soul personified as a wolf; 9/6–10/13. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Kathleen Gilje
Paintings that are the artist's reimagined versions of old-master works, among them Rembrandt's *Danaë* and Courbet's *Woman With a Parrot*; 9/7–10/6. • Gorney Bravin + Lee, 534 W. 26th St. (212-352-8372).

David Kenneth Gordon
Pastel drawings of classic tabletop arrangements of fruit, flowers, and personal mementos; 9/6–29. • Tatistcheff, 529 W. 20th St. (212-627-4547).

Ryan Humphrey
Cinematic installations utilizing soundtracks and disparate objects such as *Star Wars* action figures, skateboard ramps, and an actual car; 9/6–10/14. • Golden, 526 W. 26th St. (212-727-8304).

Jenifer Kobylarz/David Jelinek
New paintings of organic shapes in puzzle-like compositions/Sculptures that riff on the conventions of modern sculpture, constructed from cut and twisted wire coat hangers; 9/13–10/13. • Thorp, 210 Eleventh Ave. (212-691-6565).

Ground Rules

In Summer, galleries are generally open Monday through Friday, from between 10 and 11 to between 5 and 6.

Photography

Image Fidel-ity

They may have been isolated from mainstream cultural developments since 1959, but Cuban photographers have been producing fascinating—and often highly sophisticated—work over the past four decades. **Shifting Tides: Cuban Photography After the Revolution** gathers three generations of that nation's photographers, from those who moved away from depictions of revolutionary heroes to celebrate the common man, such as Enrique de la Uz, to those who took a more introspective view of Cuban life (pictured, José A. Figueroa's *Untitled,* 1980), to those who never experienced life before Castro and have been able to participate in an international art dialogue, Pedro Abascal and Abigail González among them. At NYU's Grey Art Gallery, 100 Washington Square East; through October 27.

Jim Lambie
Sculptures and installations that use objects to create sound; 9/6–10/13. • Kern, 532 W. 20th St. (212-367-9663).

Yasumasa Morimura
New self-portraits that are altered versions of Frida Kahlo's surreal paintings of herself, substituting images of her face with his own; 9/8–10/6. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

Ree Morton
Drawings and paintings laden with puns and references that were made by the artist (1936–1977) between 1974 and 1976 when she was teaching in Bozeman, Montana; 9/5–10/13. • Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

David Rathman
Humorous ink drawings of cowboys that incorporate found text; 9/6–10/6. • Clementine, 526 W. 26th St. (212-243-5937).

Joe Scanlan
An exact replica of the artist's Brooklyn-based store, Store A, featuring this year's model of the shelving unit he has been designing and distributing since 1989; through 10/6. • D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

Whiting Tennis
Paintings that refer to printed matter, such as wallpaper and posters, and incorporate paint, newsprint and, various printing techniques; through 10/6. • Eller, 526-30 W. 25th St. (212-206-6411).

Kara Walker
New light-projection and wall-installation works on themes of gender and race; 9/8–10/13. • Sikkema, 530 W. 22nd St. (212-929-2262).

Peter Wegner
Paintings that appear to be monochrome fields divided by bands of white but on closer inspection are renditions of closely hued paint "chips," enlarged and organized into a grid; 9/8–10/20. • Boone, 541 W. 24th St. (212-752-2929).

Yek/Tim Bavington
Minimal, atmospheric paintings on concave supports/Horizontal paintings that depict complex arrangements of airbrushed vertical stripes and blurred bars that appear to pulsate; 9/7–10/13. • Feigen, 535 W. 20th St. (212-929-0500).

Other

Edith DeChiara/Edwine Seymour
Abstract works that use thread and other mixed media to evoke natural phenomena/Photographs that document the contemporary practice of the voodoo in Haiti; through 9/26. • Lehman College Art Gallery, 250 Bedford Park Blvd., West Bronx (718-960-8731).

Leon Golub
Paintings and drawings from 1994 to 1999 by this artist who is best known for his blistering images of Vietnam war scenes, riots, and racial face-offs; through 9/15. • Cooper Union, Arthur A. Houghton, Jr. Gallery, 30 Cooper Square (212-353-4158).

Robert Martinez
A twelve-part drawing installation that represents the 24-hour cycle of a day; through 9/22. • Queens Museum of Art at Bulova Corporate Center, 75-20 Astoria Blvd., Jackson Heights, Queens (718-899-0700, ext. 145).

GROUP SHOWS

Madison Avenue and Vicinity

Arsenal
"Greener Pastures: A History of Bronx Parks, 1888–2001," historic renderings, photographs, artifacts, and memorabilia representing the history of the Bronx Parks; through 9/6. • 64th St. and Fifth Ave., in Central Park (212-360-1311).

Berry-Hill
"Patterns and Paths," abstract works that use pattern as a decorative element, by Belzer, Harvey, Zakanitch, Masback, Trump, Gray; through 9/21. • 11 E. 70th St. (212-744-2300).

Hirschl & Adler
"The Fragile Dewdrop," genre paintings by Bentor Cassatt, Hopper, Johnson, Porter, others; through 9/2 • 21 E. 70th St. (212-535-8810).

Knoedler
"Models of Observation: Flowers Fishes Birc Butterflies," works focusing on seasonal summer theme in a variety of media by Avery, Graves, Sultan; throug 9/29. • 19 E. 70th St. (212-794-0550).

57th Street Area

D C Moore
"Interwoven Lives: George Platt Lynes and His Friends, photographs by Lynes and paintings and drawings by h friends Paul Cadmus, Jared French Pavel Tchelitchev, George Tooker, an others; 9/6–29. • 724 Fifth Ave. (212 247-2111).

Helman
"Pushing Paint," paintings by Appleb Kolodziejcyk, MacPhee, Renou Starr; 9/5–29. • 20 W. 57th St. (212 245-2888).

Pace
"Bugs," works by Bourgeois Rauschenberg, Ruscha, Smith Wegman, others; through 9/7. • 32 E 57th St. (212-421-3237).

St. Etienne
Recent acquisitions of works b Arntz, Beckmann, Coe, Kollwitz Moses, Schiele, Traylor, others through 9/7. • 24 W. 57th St. (212 245-6734).

SoHo and TriBeCa

Apex Art
"SportCult," works by Amorales Artigas, Benassi, de la Torre, Pearson Schweiger, Toderi; 9/7–10/6. • 29 Church St. (212-431-5270).

Artists Space
"Purloined," works by Calle Freedland, Hwang, Lee, Overfelt Wallinger, Wesley; 9/6–10/13. • 3 Greene St. (212-226-3970).

Brownstone
Video and photographic works b Kacero, O'Neill, Roytburd, Siden Frank, others; through 9/8. • 3 Wooster St. (212-334-3455).

Exit Art
"Spunky," works by Ackerman Bramblett, D'Aquino, Landau Martinez, Sandberg, Tommerup others; 9/8–10/27. • 548 Broadway (212-966-7745).

Hoffman
"The Body Project," works that use the body as primary focus, by Africano, Bierk, Depman, Ferrer, Fre Gonzalez, Khalil, Phakadze, Raffael, Wolski; throug 9/5. • 429 W. Broadway (212-966-6676).

Chelsea

Art Resources Transfer
Works by Cesarco, Endriss, Gerschner, Keister, Miller through 10/7. • 210 Eleventh Ave. (212-691-5956).

Center for Figurative Painting
Figurative paintings by Bell, Kresch, Kaldis, Georges Heinemann; through 9/28. • 115 W. 30th St. (212-868 3452).

Snyder
"Abstract Expressionism–Expanding the Canon," work by more than 30 artists, among them Bluhm, Cavallon Embry, Hartigan, Resnick, Seliger; 9/7–10/25. • 601 W 29th St. (212-871-1077).

Team
"Objects in the Mirror Are Closer Than They Appear," video works by nine emerging artists from seven different countries; through 9/29. • 527 W. 26th St (212-279-9219).

Thatcher

Photograph courtesy of the artist and Couturier Gallery, L.A

Color-saturated abstract paintings by Estrada-Vega. Pastine, Thompson; 9/8–10/6. • 529 W. 20th St. (212-675-0222).

Photography

Guy Bourdin
Fashion images by this photographer whose work first appeared in *French Vogue* in 1955; 9/6–10/20. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Esther Bubley
A survey of the career of this American photojournalist (1921–1998) whose photo-essays appeared in *Life*, *Ladies' Home Journal*, and other publications; through 9/7. • Paine Webber, 1285 Sixth Ave. (212-713-2885).

Mark Cohen
Vintage photographs that were taken in the seventies in Wilkes-Barre, Pennsylvania, and exhibited at the Light Gallery and the Museum of Modern Art; 9/6–11/10. • Silverstein, 504 W. 22nd St. (212-627-3930).

John Coplans
New self-portraits that continue the 81-year-old artist's investigation of his own body; 9/7–10/13. • Rosen, 525 W. 24th St. (212-627-6000).

Philip-Lorca diCorcia
New color photographs shot in Times Square, each one depicting an unstaged image of an unsuspecting passerby; 9/6–10/13. • Pace Wildenstein, 32 E. 57th St. (212-421-3292).

Roland Fischer
Large-format photographs of cathedrals and modern building façades by a Munich-based artist; 9/6–10/6. • Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

Paul Fusco
Color photographs of crowds watching Robert F. Kennedy's funeral train as it traveled from New York to Washington D.C. in 1968; 9/6–10/13. • Benrubi, 52 E. 76th St. (212-517-3766).

Luigi Ghirri
Color photographs taken between 1970 and 1980 by the Italian photographer (1943–1992) known for his poetic observations of contemporary Italian culture; 9/8–10/20. • Saul, 535 W. 22nd St. (212-627-2410).

David Goldblatt
Photographs of South Africa taken between 1948 and 1999; through 10/6. • AXA, 787 Seventh Ave. (212-554-4731).

ICP
"Migrations, Humanity in Transition: Photographs by Sebastião Salgado." Approximately 300 photographs documenting the global phenomenon of mass migration; through 9/9. • 1133 Sixth Ave. (212-860-1777), Tues., Wed., Thurs. 10-5, Fri. 10-8 (5-8 voluntary contribution), Sat. and Sun. 10-6; $8, $6 students and seniors.

Deborah Mesa-Pelly
Color photographs that explore childhood fantasies; 9/7–10/6. • Lombard-Freid, 531 W. 26th St. (212-967-8040).

Andrea Robbins & Max Becher
Recent collaborative photographs taken in three culturally disparate communities in the Dominican Republic and works from earlier series; 9/5–10/6. • Tonkonow, 535 W. 22nd St. (212-255-8450) and Sonnabend, 536 W. 22nd St. (212-627-1018).

John Schabel
New black-and-white images of people taking photographs in public places at night; through 10/6. • Morris, 465 W. 23rd St. (212-727-2752).

Throckmorton
Photographs from the late-nineteenth and early-twentieth centuries of ancient Mayan sites by Maler, Charnay, Maudslay; through 9/19. • 153 E. 61st St. (212-223-1059).

Andre Villiers
Black-and-white images of Pablo Picasso taken in France between 1953 and 1963. • French Institute Alliance Française, 22 E. 60th St. (212-355-6100).

Museums

American Museum of Natural History
"Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, devotional objects, and video-portraits; 9/8–2/24. • "Ancient Microworlds." Photographs by Giraud Foster and Norman Barker that reveal the internal structures of Jurassic dinosaur bones, Permain tree ferns, Devonian nautilus, and more; through 9/9. • "The Genomic Revolution." An exhibition examining developments in this key field of molecular biology through hands-on models, interactive stations, videos, films, and polling stations; through 1/1. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $10 suggested contribution, $7.50 students and seniors, $6 children.

Bronx Museum of the Arts
"Game Show: Installations and Sculptures by Willie Cole"; through 9/9. • "Aztlán Today: The Chicano Postnation"; through 9/9. • "Artist in the Marketplace: Twenty-First Annual Exhibition"; through 10/14. • "(un)Shop: An Installation by Lisa Levy"; through 10/14. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 12-9, Thurs.-Sun. 12-6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art
"Wit & Wine: A New Look at Ancient Iranian Ceramics From the Arthur M. Sackler Foundation." Forty-five vessels that illustrate the 5,000-year ceramic tradition that flourished in pre-Islamic Iran until 100 B.C.E.; 9/7–12/30. • "My Reality: Contemporary Art and the Culture of Japanese Animation." Works whose visual characteristics and themes resemble those found in Japanese animation (*anime*) and comic books (*manga*); through 10/7. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötz Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24/02. • "Rooms With a View: Landscape and Wallpaper." Selections of wallcoverings from the museum's collection that reveal changing attitudes toward nature; through 10/14. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art
"Telling Tales I: Classical Images From the Dahesh Museum of Art." Paintings, drawings, lithographs, and sculptures from the museum's permanent collection, including works by Alma Tadema, Bouguereau, Gérôme, Leighton, others; through 9/29. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

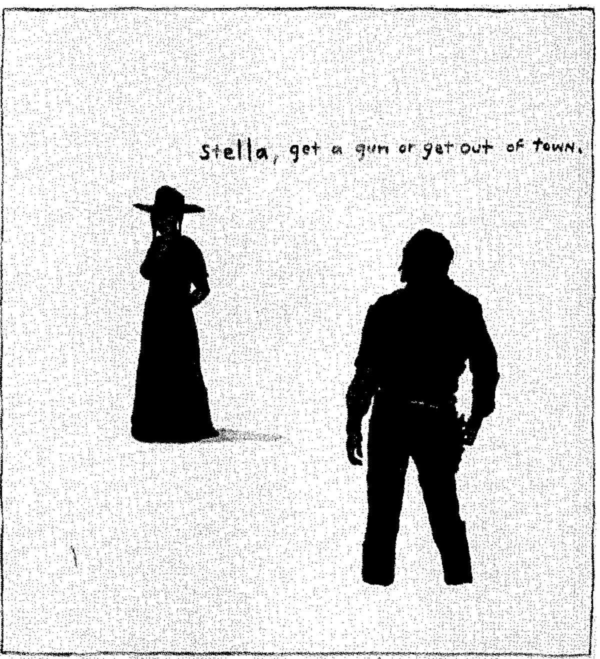
Drawing Center
"12 Views." Drawings and site-specific installations by twelve artists from the United States and abroad; 9/8–10/20. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection
"Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/30/02. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery
"Shifting Tides: Cuban Photography After the Revolution." Approximately 100 photographic prints and mixed-media works by photographers working in Cuba over the past 40 years; through 10/27. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
"Frank Gehry: The New York Project." Models, plans, and photographs relating to the proposed new Guggenheim on the Lower Manhattan waterfront; through 9/16. • "Frank Gehry: Explorations in Residential and Commercial Design." An installation highlighting homes and office buildings designed by the architect during the seventies and eighties; through 9/16. • "American Art: The Fifties and Sixties." Selections from the museum's permanent collection, including works by Chamberlain, Dine, Frankenthaler, Pollock, others; through 10/24. • "Cubism and the Materiality of Space." Works by Braque, Gleizes, Gris, Leger, Picasso, and others; through 10/24. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Guggenheim Museum SoHo
"Sugimoto: Portraits." New photographs by the renowned Japanese artist Hiroshi Sugimoto; through 11/10. • 575 Broadway, at Prince St. (212-423-3500), Thu.-Mon. 11-6; $5, $3 students and seniors, free under 12.


Stella, get a gun or get out of town.

Talent

Far West Chelsea

Raised in Montana, now living in Minneapolis, **David Rathman** infuses his ink-on-paper drawings of cowboys (pictured, *Stella*, 2001) with the dark humor of Clint Eastwood movies—his artfully scrawled sentiments could have come straight from *A Fistful of Dollars*—while his dark, almost sculptural figures suggest the more romantic West of Frederic Remington. At Clementine Gallery, 526 West 26th Street; September 6 through October 6.

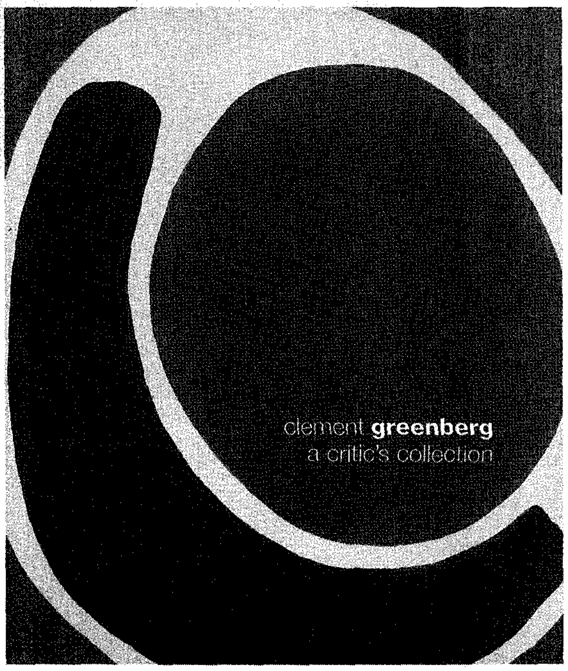
Photograph courtesy of the Clementine Gallery.

Jewish Museum
"Ben Katchor: Picture-Stories." The first museum exhibition devoted to the illustrations, graphic novels, and set designs of the creator of "Julius Knipl, Real Estate Photographer" and the comic-strip novel *The Jew of New York;* 9/9–2/10 • "Doug and Mike Starn: Rampart's Café." A multimedia installation with sound that evokes everyday life in Jerusalem; 9/9–2/10. • "Arnold Dreyblatt: Re-Collection Mechanism." A multimedia environment of projected and recited text taken from *Who's Who in Central and Eastern Europe*; 9/9–2/10. • "Marc Chagall: Early Works From Russian Collections." Paintings, drawings, and theater murals created by Chagall in Russia between 1908 and 1920, and paintings by Yehuda Pen, Chagall's first teacher; through 10/14. • "Camels and Caravans: Daily Life in Ancient Israel." An exhibit designed for children between the ages of 4 and 10 that takes them on a journey to a Jerusalem home and marketplace two thousand years ago; 9/9–6/30/03. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., Thurs. 11-5:45; Tues. 11-8 (Tues. after 5, $2 for Chagall exhibition, pay what you wish for other exhibitions), Sun. 10-5:45; $8 ($10 for Chagall exhibition), $5.50 students and seniors.

In Print

Critical Review

If you can't make it to the Portland Art Museum in Oregon, which has acquired and is now exhibiting Clement Greenberg's art collection—paintings and sculpture by the expected Frankenthaler, Pollock, and Olitski (pictured, *The Prince Patuszky—Red*, 1962) and by the less well known Paul Feeley and Ann Walsh—you can mull over the late critic's taste in the comfort of your own apartment. **Clement Greenberg: A Critic's Collection** (by Karen Wilkin and Bruce Guenther, Princeton University Press; $49.95) offers insights into Greenberg's eye and modus operandi not only from the authors but also from the sculptor Sir Anthony Caro, a friend of Greenberg's, and other artists he championed, among them Dan Christensen and Kenneth Noland.



Metropolitan Museum of Art
"Along the Nile: Early Photographs of Egypt." Some of the earliest camera images of Egypt's landscapes, inhabitants, and monuments; 9/11–12/20. • "The Pharaoh's Photographer: Harry Burton, Tutankhamun, and the Metropolitan's Egyptian Expedition." Photographs taken between 1906 and 1939 by members of the Metropolitan Museum's Egyptian Expedition, the majority of which were taken by Harry Burton, the outstanding archeological photographer of his day; 9/11–12/30. • "Caspar David Friedrich: Moonwatchers." An exhibition featuring the German Romantic painter's *Two Men Contemplating the Moon*, from the museum's collection, and its two variants, on loan from Dresden and Berlin; 9/11–11/11. • "Dress Rehearsal: Origins of the Costume Institute." A selection from the former Museum of Costume Art, including early folk costumes, historic fashions, and twentieth-century haute couture; through 10/28. • "Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis, and Roussel, 1890–1930." Paintings by the group of artists known as the *Nabis*, who played a crucial role in the promotion of "*décorations*," large-scale compositions conceived singly and in groups for specific interiors; through 9/9. • "A Century of Design, Part IV: 1975–2000." Objects by Tadao Ando, Sir Norman Foster, Frank Gehry, Ettore Sottsass, Robert Venturi, and others; through 1/6/02. • "Terry Winters: Printed Works." More than 80 prints from the museum's collection; through 9/30. • "The Jacques and Natasha Gelman Collection: Bonnard to Balthus." Works by modern masters from the Gelman collection that were given to the museum and are on view in the museum's newly dedicated Jacques and Natasha Gelman Galleries; through 10/30. • "African, Oceanic, and Ancient American Art: Recent Acquisitions"; through 10/28. • "Joel Shapiro on the Roof." Five large cast-bronze and painted cast-aluminum sculptures by the American artist; through 11/30. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library
"Views of Yellowstone: William Henry Jackson Photographs From the Gilder Lehrman Collection." Photographs taken of the Yellowstone region in 1872, the year before it became the first national park in the United States; through 1/20/02. • "Oscar Wilde: A Life in Six Acts." The life of the celebrated writer (1854–1900) as told through his books, manuscripts, portraits, letters, drawings, photographs, and ephemera; 9/14–1/13/02. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. 12–6; $8, $6 students and seniors.

El Museo del Barrio
"Voices From Our Communities: Perspectives on a Decade of Collecting at El Museo del Barrio." More than 85 works by Latino artists working in the United States, the Caribbean, and Latin America; through 9/16. • "Contemporánea 2001: Permanent Visibility by Ingrid Menendez." An interactive installation that explores the boundaries between public and private experience; through 9/16. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $4, $2 students and seniors (through 8/30, free admission Thurs. from 5–8).

Museum of Modern Art
"Mies in Berlin." An exhibition examining the architect's early years in Berlin, featuring 47 of his European projects in drawings, scale models, photographs, and films, and running concurrently with a survey at the Whitney Museum of his later work in America; through 9/11. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York
"Lost New York in Old Postcards." Over 170 hand-colored postcards documenting city life from the turn of the century to the mid-fifties; through 11/25. • "Gay Men's Health Crisis: 20 Years Fighting for People With HIV/AIDS." A look at the role the Gay Men's Health Crisis has played in the ongoing effort to fight HIV/AIDS; through 9/10. • "Dressing for a New York City Childhood." A retrospective of more than 100 pieces of children's clothing and related objects such as accessories and photographs dating from 1712 to the present; through 9/16. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology
"Robert Schecter: Recent Work." Painted aluminum sculptures by an F.I.T. professor of fine arts; through 9/29. • "Infinity: The Textiles of Akihiko Izukura." A retrospective of woven garments, scarves, and wall hangings by the Japanese textile artist; through 9/15. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10–5; free.

National Academy of Design
"Red Grooms: Selections From the Graphic Work." A survey of prints by this artist known for his exuberant three-dimensional environments; through 11/11. • "Recent Acquisitions and Winterscapes From the Permanent Collection." Works by George Inness, Ellen Lanyon, Miriam Shapiro, Larry Rivers, and others; through 9/9. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10–5; $8; $4.50.

New Museum of Contemporary Art
"William Kentridge." A retrospective of the South African artist's animated films, drawings, and videotapes, plus two new sculptural installations; through 9/16. • "The Electric Donut: Kristin Lucas & Joe McKay." An installation transforming the Media Z Lounge into a dungeon video arcade and café; through 9/16. • 583 Broadway (212-219-1222), Tue.-Sun. noon–6, Thu. noon–8 (free Thu. 6–8); $6, $3 artists, students, and seniors.

New-York Historical Society
"Flophouse: Life on the Bowery." An exploration of the history of New York's legendary down-and-out Bowery dwellers, including a free audio tour and a re-creation of a flophouse cubicle; through 11/4. • "Advertising Drama." An exhibition of large-scale posters made to promote Broadway shows and touring companies between 1880 and 1910; through 9/16. • "Up on the Roof: The Culture of New York City Rooftops." Artworks, photographs, objects, and installations on the subject of New Yorkers' familiar summer retreat; through 9/9. • "Independence and Its Enemies in New York." An exhibition marking the 225th anniversary of the signing of the Declaration of Independence, featuring historic broadsides, manuscripts, and newspapers from the Historical Society's collection; through 9/9. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11–5; $5, $3 seniors and children.

Isamu Noguchi Garden Museum
"Relocated: Twenty Stones From Japan." Sculptures made by Noguchi during the last six years of his life at his studio in the village of Mure-cho, on the Japanese island of Shikoku; through 10/31. • 32–37 Vernon Blvd., Long Island City (718-278-2348), Wed.–Fri. 10–5, Sat. and Sun. 11–6; $4, $2 students and seniors.

P.S. 1 Contemporary Art Center
"Uniform: Order and Disorder." A look at the way military wear has infiltrated fashion and contemporary art, with works by 33 artists and 31 designers; through 9/23.

“Buzz Club: News From Japan.” Works by more an 100 Japanese artists, commercial designers, and thers who use technology-based techniques and rategies to approach traditional artistic disciplines; rough 9/30. • “Kim Sooja: A Needle Woman.” Video orks in which the artist appears motionless as she bserves her surroundings; through September. • Ashkan Sahihi: The Drug Series.” Large-scale hotographs that document the experience of taking ontrolled substances; through September. • 22-25 ackson Ave., at 46th Ave., *Long Island City* (718-784-084), Wed.-Sun. noon-6; $5 suggested donation.

ueens Museum of Art

Old Skool, New Skool, True Skool: The Graffiti roject.” Murals in the museum’s Community Space allery by members of the Phun Phactory Aerosol rt Corporation; through 9/30. • “Crossing the ine.” An exhibition of site-specific works by some 0 artists, on display at the museum and at various ocations throughout the borough of Queens; hrough 10/7. • New York City Building, Flushing *eadows Corona Park, Queens* (718-592-9700), *Tues.-Fri.* 0-5, Sat. and Sun. noon-5; $5, $2.50 students and eniors.

mithsonian National Museum of the merican Indian

Capture: Native Americans and the Photographic mage.” Approximately 200 photographs of and by ative Americans, from Frank A. Rinehart’s historic mages of Geronimo to images of the massacre at ounded Knee in 1890; through 7/21/02. • Painting the Dakota: Seth Eastman at Fort Snelling.” atercolors by the soldier-artist Seth Eastman that onstitute one of the most important records of veryday Dakota life in the nineteenth century; hrough 10/7. • “Beauty, Honor, and Tradition: The egacy of Plains Indian Shirts.” Beaded, quilled, and ibbon shirts by nineteenth- and twentieth-century lains Indians; through 11/4. • 1 Bowling Green (212-14-3712), 10-5 daily, Thurs. 10-8; free.

tudio Museum in Harlem

Red, Black, and Green.” Works from the Museum’s ermanent collection and works on loan from various rivate and public collections, including David ammons’ *African-American Flag*; through 9/16. • For the Record.” More than fifteen works by artists-n-residence Mehretu, Okudzeto, and Robinson in a ariety of media; through 9/16. • 144 W. 125th St. 212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. oon-8; $5, $3 students and seniors.

hitney Museum of American Art

Mies in America.” An exhibit running oncurrently with MOMA’s survey of the architect’s arlier work in Berlin, including drawings made y the architect and members of his office, hotographs of the architect and his colleagues and rojects, and models of four of his key buildings; hrough 9/23. • “Wayne Thiebaud.” A retrospective f the California painter known for his images of merican foods and consumer goods; through /23. • “Joseph Grigley: White Noise.” An nstallation of more than 2,500 handwritten notes hat are the residual records of the deaf artist’s nteractions with the world of the hearing; through /9. • “Stories.” A look at prints by artists who have xplored the use of text in their work, among them ohn Baldessari, Enrique Chagoya, Larry Rivers, and oyce Tremaine; through 9/30. • “Arturo Herrera: efore We Leave.” A site-specific installation that ncludes a collage hanging in the museum’s arabeth Restaurant, a painting executed on the wenty-foot-high windows of the museum’s façade, nd a sky-blue bench in the Sculpture Court; /6–12/9. • 945 Madison Ave., at 75th St. (212-570-676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what ou wish every Fri. 6-9); $10, $8 students, seniors, and roups of fifteen or more.

Whitney Museum of American Art at Philip Morris

“Miranda Lichtenstein: Sanctuary for a Wild Child.” An installation of drawings and photographs inspired by cross-cultural legends of children brought up in the wild; through 9/21. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Restaurants

Edited by Robin Raisfeld & Rob Patronite

New and Noteworthy

★ A

This barbershop turned four-table café has been outfitted with a big blue A in the window and what might be the world’s tiniest professional kitchen: two hot plates, a mini-fridge, a sink, and a cutting board. Chef-owner Marc Solomon (who used to run Red Strype and Les Deux Lapins downtown) uses that space to maximum effect cooking simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and pan-fried ackee-and-callaloo crêpes. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

★ Ajisen Noodle

A lot of ramen around town can be disappointing—overcooked noodles in bland broth. But not at Ajisen Noodle. The pork-based house soup—one of three broth bases along with curry and miso—topped with sliced roast pork, scallions, and hard-cooked egg, is rich and satisfying, the whole-wheat noodles tender but firm. Even better is the “tenderous ribs” version, which turns out to be soup with slow-cooked boneless pork ribs. *Tenderous* indeed. • 14 Mott St. (212-267-9680). (I)

Alibaba

A twelve-seat glatt kosher restaurant and takeout shop specializing in Yemenite-Israeli cuisine—with a macrobiotic twist. Owner Moshe Harizy imports spices, fava beans, and fruit nectars from Israel and bakes his own lafah, the flatbread that makes his turkey shawarma something special. • 515 Amsterdam Ave., nr. 85th St. (212-787-6008). (I)

Allioli

If the mortar-and-pestle-surrounded-by-garlic-bulbs logo at this instant Williamsburg hot spot isn’t a tip-off that you should have brought Tic Tacs, the amuse-bouche of boiled new potatoes in aïoli is. And things only get more pungent from there with tapas like pancetta-wrapped fried dates, and grilled bread topped with Spanish anchovies and caramelized onions. Big plates like baby eels on a soupy bed of polenta are a $22 splurge on an otherwise modestly priced menu. • 291 Grand St., Brooklyn (718-218-7338). (I-M)

★ AQ Café

Scandinavia House’s sleek new concession run by Aquavit and its star chef, Marcus Samuelsson, provides a gastronomic introduction to Nordic culture. On the menu: textbook tender Swedish meatballs, a superb smorgasbord plate, and salmon lasagna crowned with ascending dollops of tomato salsa and salmon salad for which Samuelsson’s mother country should award him a Nobel Prize. • 58 Park Avenue, at 38th St. (212-847-9745). (I)

Arezzo

An unlikely partnership between the owners of the Gotham Comedy Club and executive chef Margherita Aloi, formerly of Le Madri, Arezzo is nevertheless nothing to joke about. The menu, showcasing Aloi’s signature fresh pastas, includes uncommon salads; “focaccina” halved and smeared with Robiola cheese, fresh spinach, and a touch of truffle oil; and a sensational dry-aged rib eye with herb-strewn Tuscan fries and tangy chopped dandelion. • 46 W. 22nd St. (212-206-0555). (M-E)

Artisanal

If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you’re hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there’s a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazar Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M-E)

★ Beppe

Cesare Casella’s devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You’ll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella’s cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon “pudding” with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

Bistro St. Mark’s

The latest collaboration between sommelier Dominique Drevet and chef Johannes Sanzin, both graduates of Bouley in its heyday and, improbably, Souperman, their short-order takeout place in the financial district. Now the two are back to serious food, in sleek new Park Slope quarters. And Sanzin’s food, inventive as ever, includes rib eye with bone marrow, roasted grouper with balsamic-plum sauce, and zucchini flowers with spicy crabmeat. • 76 St. Marks Avenue, Brooklyn (718-857-8600). (M)

Brooklyn Blue Ribbon

In the beginning, there was Blue Ribbon, which begat Blue Ribbon Sushi, which begat Blue Ribbon Bakery. It was only a matter of time, then, before brothers, chef-owners, and night owls Bruce and Eric Bromberg got around to Brooklyn. Although the space is bigger, Manhattan regulars can get their bearings with a few familiar Blue Ribbon landmarks: the neon OYSTERS sign in the window, the shellfish display, even an identical table No. 16, the big round one in the corner. The likewise familiar menu packs a few surprises including some newfangled surf ’n’ turf, like “dragon and phoenix,” Bromberg-speak for grilled Louisiana shrimp and pigeon. • 280 Fifth Ave., at 1st St., Brooklyn (718-840-0404). (M)

Cafe Deville

Belmont Lounge owner Guy Jacobson bought the Hotel Regina with the grand plan of converting the rundown East Village SRO into a boutique hostelry. It’s still too early to book a room, but you can book a table at the nearly round-the-clock brasserie on the ground floor. The zinc bar is fronted with shutters relocated from the windows upstairs, and long leather couches serve as lounge seating. Chef Oliver Smith, formerly of Ferrier, hews to an unflinchingly French line with frogs’ legs, foie gras, escargots, and $19 plats du jour like coq au vin. • 103 Third Ave. (212-477-4500). (M)

Ground Rules

These listings are a selective guide to the city’s restaurants, some *New York* advertisers among them. Stars (★) indicate our critics’ recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; “AE only” indicates that American Express is the only accepted card.

Ask Gael

What does a high-heeled shoe have to do with it?

Milton Glaser's fruit-filled pump strikes me as a deliciously perfect logo to celebrate **Danzón**, the narrow little duplex Zarela Martínez and her daughter Marissa Sánchez dedicate to the fragrant, often fiery mix of Mexican, Spanish, and African cooking unique to Veracruz. It's early and some of the staff is still quite raw, but we're mellowed out on fine margaritas. Go easy, you gourmand Magellans. Most everything is meant to share. Our ravenous posse overindulges in starters—crisp seafood tacos, a smartly citric guacamole with house-made chips, polentalike corn masa and shredded pork baked in terra cotta, and a lively shrimp-and-avocado salad that's a dance on its own. No way we can do justice to so many entrées: Veracruz's classic red snapper baked whole with pickled jalapeños. A Mexican-style paella. Fragrant chicken in a chili-orange-vanilla sauce, pork carnitas in pumpkin sauce, and a surprisingly delicious side of mashed plantains. Lush, complex morita-chili sauce almost saves the too-cooked hanger steak. Why the shoes? Zarela, ramrod-straight atop spiky ankle-straps, explains: "Because Mexican girls are born with two things: pierced ears and high heels." (126 East 28th Street; 212-252-1345.)

Centolire

The theme of Pino Luongo's latest is Italian-American, a style that's enjoying a bit of a kitschy comeback. Everything on the menu is labeled either Old World (like timpano, à la *Big Night*) or New World (the more genteel mezze maniche with cauliflower confit). And anything with a little pot-shaped symbol next to it is slowly baked in terra-cotta, a technique that bridges both chronological and continental divides. • 1167 Madison Ave., near 86th St. (212-734-7711). (M–E)

Citarella: The Restaurant

Former Le Bernardin chef de cuisine Brian Young challenges the piscatory supremacy of his old boss Eric Ripert on the latter's own midtown surf and turf. Young brings to the battle an ambitious seafood menu (shaved geoduck clam with asparagus chives, a langoustine "roll," and a $75 Asian-seafood tasting menu), plus former Bouley Bakery pastry chef Bill Yosses, and a design by David Rockwell. Not to mention an in at the fish market. • 1240 Sixth Ave., at 49th St. (212-332-1515). (E)

Cosmic Cantina

This barn-size branch of the unabashedly collegiate North Carolina–based burrito mini-chain serves big, cheap chimichangas, quesadillas, tacos, and burritos until 5 A.M., a plus for diligent NYU students burning the midnight oil. The not-so-diligent have easy access to self-serve sangría and Mexican beer, but, alas, there are no frozen margaritas. • 201 Third Ave. (212-420-0975). (I)

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Danzón

From the mother-and-daughter team behind Zarela comes this culinary love letter to Veracruz, a Mexican melting pot of Spanish, African, Cuban, and Italian immigrants and indigenous ingredients. Seafood plays a major role, from fish tacos and lime-marinated-conch cocktail to the classic red snapper veracruzana. Wines are exclusively Spanish and Mexican, should one choose to veer off the fabled Zarela margarita path. • 126 E. 28th St. (212-252-1345). (M)

★ DB Bistro Moderne

Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $27 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

Emo's

This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East Siders to the kimchee-spiked pleasures of Korean cooking. Savory scallion pancakes called pajan come with calamari, scallops, and shrimp; tofu-stuffed dumplings are adeptly pan-fried. The menu features bibimbop and all sorts of seafood, but none of that participatory grill-your-own barbecue, which should ensure a smoke-free evening. • 1564 Second Ave., near 81st St. (212-628-8699). (M)

★ Gingko Leaf Café

If you don't believe secret gardens grow in New York, check out this urban oasis, with its stone waterfall, bamboo shoots, and granite sculptures, all built by Toshio Sasaki, a sculptor whose wife, Miyo, runs the tranquil café behind her Japanese gift shop. Collecting thoughts and contemplating life require sustenance, available in the form of tea, bean-paste confections, and delicious bento boxes. • 788A Union St., Brooklyn (718-399-9876). (I–M) ($)

Glass

Glass seems to have landed in its industrial no-man's-land location like some kind of high-style UFO, a glowing emissary from a civilization far more advanced than our own. (L.A., maybe?) The small-plate menu offers seviche, panini, a cheese plate, and mixed olives accompanied by some of the skinniest breadsticks around (to match the patrons, we surmise). There's heated competition for the bamboo garden's few plastic ball chairs, the hottest seat since Canteen's nubby orange number. • 287 Tenth Ave., nr. 26th St. (212-904-1580). (I–M)

Heartland Brewery & Chop House

With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli—not to mention a superb artisanal cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M–E)

★ Ilo

After six years competing with the view at the River Cafe, chef Rick Laakkonen is understandably sensitive about calling Ilo a hotel restaurant—just another boutique amenity at the new Bryant Park hotel. But with such daringly original food as ragout of grilled octopus and Manila clams in lemon-thyme broth, not to mention the seven-course beef bonanza called "For Beef Lovers Only"—it's clear that Laakkonen is determined to make his kitchen the draw. • 40 W. 40th St. (212-642-2255). (E)

It's Greek to Me

In case the name doesn't give it away, the blue-and-white color scheme and the photos of the Aegean let you know what you're in for: fresh, flavorful Greek fare, from garlicky skordalia to heaping souvlaki platters, a great value at $10.95, including grilled pepper and tomato, tsatsiki, and lemon-and-oregano-dusted fries. • 128 E. 7th St. (212-473-0220). (I–M)

Jane

Just what every neighborhood needs: a casual spot featuring affordable, creative American fare like fried oysters with creamed corn and red-chili vinegar, hanger steak with Gruyère piroshki, and braised pork with mascarpone polenta. Since entrées max out at $19, you might feel less guilty splurging on the caramel-banana-cream pie with hazelnut brittle. • 100 W. Houston St. (212-254-7000). (M)

★ Jewel Bako

The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

★ Joe's Pub

Joe's Pub has always served food, but what's come out of the kitchen has tended to take a backseat to what's onstage. Not anymore. Making an extracurricular field trip from her own nearby kitchen, Il Bagatto, consultant Beatrice Tosti has whipped Joe's kitchen crew into an al dente frenzy. Garlicky tomato crostini, beer-battered frittino misto, and sensational pastas like asparagus tortelloni and spaghetti alla chitarra are all show stealers. Plus there's a recently opened sidewalk café. • 425 Lafayette St. (212-539-8778). (M)

Photograph by Kenneth Chen.

★ Josie's
n these uncertain agricultural times, people question where their food comes from, and Louis Lanza, chef-owner of Josie's on the Upper West Side and its new Murray Hill outpost, is full of reassuring answers, most of them printed right on the menu. The sleek design shatters every health-food-restaurant cliché. And from the mesquite-burning oven, come Lanza's conoclastic dairy-free pizzas with a spelt-oat-bran crust. • 565 Third Ave., at 37th St. (212-490-1558). (M)

Lundy's Times Square
The legendary fish emporium has taken over three loors of prime Times Square real estate as spacious as the Brooklyn location. It's good news for theatergoers, tourists, and anybody in the mood for a classic shore dinner (chowder, a whole steamed obster, and a half grilled chicken) but not a trip to he shore. • 205 W. 50th St. (212-586-0022). (M-E)

Max SoHa
This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tiramisu around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I-M)

Medi
The best-seller lists will tell you: Tuscany and Provence are the destinations most often featured in New Yorkers' fantasies. Now that vexatious choice of cuisine has been solved by Roberto Ruggeri (Bice) and Roger Vergé (the venerable Michelin-starred chef). A room full of sky blues and sunflower golds, a simple menu, refined technique, and two pros at the helm make for a midtown restaurant with great promise despite the Gipsy Kings on the sound system. • 45 Rockefeller Plaza (212-399-8888). (E)

★ Midway
Bill Shutz's cooking is an unfussy antidote to the excesses of Bull Market Manhattan. Potentially clunky dishes like hanger steak and pork tenderloin emerge from his kitchen looking sleek and economical like stylish VW Bug versions of the original. Take the photo of Kate Moss off the wall, and you could say the same thing for the space, which looks like a cross between a neighborhood bar and some high-tech, Scandinavian airport lounge. • 145 Charles St. (212-352-1118). (M)

Minotaur Restaurant
The menu at this sophisticated Greek restaurant reaches back four millennia or so and includes "ancient Hellenic tastes," like venison Artemis in a red-wine sauce with chestnuts, pine nuts, and pomegranate seeds. But chef Stefanos Taktikos also caters to modern appetites with an assortment of grilled fish, and appetizers like an aspic of red snapper with dill and avocado, and mussels saganaki with feta. • 44 W. 58th St. (212-759-0502). (M-E)

Muzy
Muzy, loosely translated, means "beyond" in Korean, and this minimalist concrete-and-sheet-metal-walled blip of an East Village Korean restaurant aims to live up its name, eschewing barbecue tables in favor of a seasonal menu including dishes like temple-inspired mountain roots and leaves sautéed in sesame oil, and a range of slurpy ramenlike noodles in fiery veggie-strewn broths. • 81 St. Marks Place (212-533-6876). (I)

92
With a menu that appeals to Carnegie Hill kids and their parents alike (fish sticks and grilled cheese for the under-12 set, oysters and steak au poivre for those of us feigning more mature appetites), this spiffy newcomer could very well become the neighborhood canteen. And once the Dreesen's doughnut machine is up and running, we anticipate some serious competition for Sarabeth's monopoly on the weekend brunch market. • 45 E. 92nd St. (212-828-5300). (M-E)

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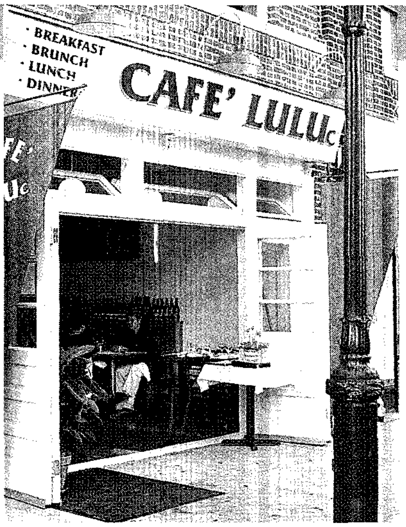


Even in this uncertain economy, the Brooklyn restaurant boom continues unabated. But in a concession to the neighborhood clientele's pocketbooks rather than a desire to pick their pockets, two successful local chefs have recently opened cheaper, more casual offshoots of places that were relatively cheap and decidedly casual to begin with. On Smith Street, Dan Houle, chef-owner of Banania Cafe, has partnered with Armando Rueda and Jean-Luc Lopez, erstwhile waiters at Jean Claude, where Houle once cooked, to open **Café LULUc** (214 Smith Street, near Baltic Street; 718-625-3815). The painted-tin ceiling, the rear-wall mirror, the water carafes, and the magazine racks all evoke Banania, but to Houle, there's no comparison. "I didn't want to do another bistro, a place to *dine out*," he says. "LULUc is a place to get a bite"—be it a Marquet Patisserie croissant and eggs Florentine for breakfast, a pressed pork-and-Fontina sandwich for lunch, or a $12 hanger steak-frites for dinner. The biggest difference between the two kitchens is that LULUc opens at 7:30 A.M., mainly because Houle's customers begged him to serve breakfast. Out in Park Slope, Max & Moritz chef-owner Paul Goebert was equally responsive to a hunger that tends to strike a little later in the day. "Max & Moritz never had a full bar or a real waiting area," says Goebert, who happily supplies both at **Cafe Steinhof** (422 Seventh Avenue, at 14th Street; 718-369-7776), his South Slope version of a traditional Viennese bar and café. Although he's always snuck a few Austrian notes into his French-American menu, Steinhof is all-Austrian-all-the-time, from a schnitzel sandwich and black-sausage strudel to quark crêpes and linzertorte, with nothing more than $13. Let's hope this trend catches on. R.R.

Opia
Considering that Frederick Lesort and Antoine Blech have specialized in the sort of smoky nightspot (Frederick's, Jour et Nuit, Orienta) where the preferred greeting is the double-cheek kiss, it's no surprise that their first collaboration is in a budget hotel that appeals to transatlantic tourists. But even less physically affectionate locals might like exotica like Laos-style chicken-and-cucumber salad, and Indian flatbread with marinated lamb and onion jam. • 130 E. 57th St. (212-688-3939). (M)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

Q Bar
What the diminutive West Village restaurant formerly known as EQ has lost in quiet elegance and big-ticket garnishes like caviar and truffles, it's gained in casual, streamlined décor and a much more affordable, Asian-accented menu that changes nightly but usually offers raw shellfish, one root-vegetable purée or another, and chef Enrico Wahl's own invention, chicken strudels (somehow akin to pigs-in-blankets, and equally addictive). • 267 W. 4th St. (212-414-1961). (M)

★ Sahara's Turkish Cuisine
The owners of Sahara Grill, the bare-bones garment-district gyro joint, have branched out with this bona fide restaurant with cushy red velvet window-seat banquettes and a serious kitchen. You can make a meal of the delicious meze along with the freshly baked flatbread that washes up on the table like a puffy, sesame-crusted raft. But then you'd miss out on impressive entrées like iskender kebab and the "special beyti sarma." • 513 Second Ave., nr. 28th St. (212-532-7589). (M)

Sherwood Café
Light French fare like the croque miss, an open-face poached-egg-and-ratatouille sandwich, is served in the garden of this Boerum Hill antiques shop, where funky seating arrangements are fashioned from an antique tin bathtub, a barbershop chair, even a (well-scrubbed, we presume) carved bluestone Turkish toilet. "I propose for people to take their shoes off, stay two hours," says owner Bernard Decanali—and maybe drop $650 on a 1930 walnut buffet on the way out, too. • 195 Smith St., Brooklyn (718-596-1609). (I)

Stella
A breezy American restaurant with a New World wine list. If you've never had a Cockfighter's Ghost Semillon by the glass, here's your chance—alongside Cornish hen braised with prunes and olives, or a pot-pie of shrimp, scallops, and summer corn. Not to mention crostini at the bar, Monday-night wine dinners, and what co-owner Anna Weinberg calls a "rock-star brunch," served between 1 and 6 P.M. • 58 MacDougal St. (212-674-4968). (M)

Sugar Hill Bistro
The most exciting addition to the Harlem restaurant scene since Hillary's husband. This beautifully restored brownstone has a ground-floor bar and jazz lounge and a second-floor dining room where Atlanta chef Adam D. Elliott gutsily ducks soul-food stereotypes. Chicken-and-spinach spring rolls, Moroccan-spiced shrimp cocktail, and Asian pan-seared scallops are as much an incentive to book a table as the prospect of the former First Saxophonist's swinging by. • 458 W 145th St. (212-491-5505). (M–E)

Thom
The new SoHo hotel 60 Thompson has all the boutique accoutrements: interior design by Aero Studio's Thomas O'Brien, uniforms by Nino Cerruti, linens by Frette, and, naturally, its own fashionable restaurant, Thom. Entrées like double-cut lamb chops with peppermint and potato chips, and lobster with fermented black beans, Riesling, taro, and soy beans run $21 to $28—a deal, considering that rooms upstairs start at $370 a night. • 60 Thompson St. (212-219-2000). (E)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

Manhattan

Lower New York

American Park
Sophisticated seafood preparations and wonderful water views merit a trip to the tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass remind us that this is a coastal town. Catering available. • Opposite 17 State St., Battery Park, next to Ferry Terminal (212-809-5508). (M–E)

Bot
The all-plastic décor at this NoLIta spinoff of Chelsea's Bottino refutes every Tuscan cliché in the book, but the simple, flavorful food and the mostly Italian wine list are reassuring proof of its traditional heart. The iMac-hued garden room is linked to the front lounge by a serpentine expanse of chartreuse wall and an open kitchen and bar, which dispense fresh salads, satisfying pastas, and fruity Prosecco cocktails in equal measure. • 231 Mott St. (646-613-1312). (M)

★ Bouley Bakery
Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (M–E)

Capsouto Frères
Landmark French bistro with talked-about soufflés hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. • 451 Washington St. (212-966-4900). (M–E)

Photographs: top, Carina Salvi; bottom, Patrik Rytikangas.

★ Chanterelle
The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. No music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are eating—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger, and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St., at Hudson St. (212-966-6960).

★ City Hall
Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M–E)

Dim Sum gogo
What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I–M)

★ Le Zinc
Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild hautes: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I–M)

★ MarkJoseph Steakhouse
"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M–E)

★ Next Door Nobu
Set in a stunningly clever David Rockwell–designed room as homespun as it is elegant, Nobu Matsuhisa's simpler version of his South American–flecked Asian cooking matches its décor by making Nobu's genius even more accessible. No reservations, so come early, come late, come on Monday. Come Saturday if you're nuts. • 105 Hudson St. (212-334-4445). (M–E)

NL
NL claims to be the first Dutch restaurant to open in Manhattan since Peter Stuyvesant's time. This may or may not be true, but given the tepid reputation Dutch food has developed over the past 350 years, NL is a minor revelation. The tiny storefront space looks like some clean, modernist precinct of Amsterdam itself. The food's equally well packaged, especially an exotic hare stew, and the herring tartare. • 169 Sullivan St. (212-387-8801). (M)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ Vine
It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and party space (plus extra seating) downstairs in the old bank vaults. • 25 Broad St. (212-344-8463). (E)

Windows on the World
Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view. Be sure to take advantage of the 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

Below 14th Street, East

★ Bond Street
The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M–E)

★ Cocina Cuzco
This colorful room decorated with Incan pottery is connected to the jungle-themed Lemongrass Grill next door; they're both part of an empire that includes the Lemongrass Thai-food chain, plus assorted Japanese, Korean, and Malaysian kitchens. But there's no culinary confusion on this traditional Peruvian menu, which features seven kinds of seviche, succulent rotisserie chicken, and varying degrees of peppery sauces. • 55 Ave. A (212-529-3469). (I) ($)

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is bold and passionate. Duck-and-foie gras sausage and wood-oven-roasted Magret duck show enough spikiness to make you look down and go "hmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

Le Souk
On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and camel-skin chairs. A Tunisian chef oversees an evolving menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I–M) ($)

No. 9
The East Village has always been short on swank, and this low-lit, high-style restaurant and lounge hopes to remedy that deficit with dark maple furniture, cowhide booths, and a menu that aims high. The frisée salad wears a champagne-hazelnut vinaigrette. The Napoleon of tuna tartare is infused with sesame oil, soy sauce, and ginger, and Chilean sea bass is seared in orange marmalade. • 109 E. 9th St. (212-529-5333). (M–E)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Rai Rai Ken
Perhaps even more than they adore soba and udon, the Japanese love ramen noodles. So do impecunious college students, and it will be interesting to see how many undergrads can squeeze into this fourteen-stool noodle bar specializing in ramen and delectable pork-stuffed gyoza (the Japanese answer to the potsticker). Loud slurping isn't only tolerated—it's encouraged. • 214 E. 10th St. (212-477-7030). (I) ($)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M–E)

Tappo
The menu says "baby," but this is a big baby octopus, all in one piece, brilliantly caramelized and meltingly tender. It's just one of the mostly oversize Mediterranean appetizers, best followed by a pasta from the list of daily specials—sensational maltagliati with Genovese ragù, or luscious spinach-and-ricotta raviolini in a fresh tomato sauce—and then perhaps a grilled sirloin for the table to share in this romantically dim flea market of a room. (Yes, a lot of the furniture is for sale.) • 403 E. 12th St. (212-505-0001). (M)

Below 14th Street, West

★ A Salt & Battery
The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, and the improbably edible deep-fried Mars Bars, all deftly executed by a wisecracking fry chef who used to cook in the British Merchant Navy, and then, judging by his hoop earrings, pantaloons, and Errol Flynn beard, must have turned pirate. • 112 Greenwich Ave. (212-691-2713). (I–M)

★ Annisa
Deft designer tricks like a raised dining space in soothing

Talent

All About Mi

Having rescued the kitchen at Il Buco last year after the chef walked out, whisk-for-hire Gary Robins (best known for his Pan-Asian pyrotechnics at Aja and Match Uptown) has just resurfaced at **Mi Restaurant** and quickly whipped the kitchen into shape. Robins fans will recognize signature dishes like Thai grilled-squid salad with chickpeas and green-chili-cilantro oil, and five-spice-crusted breast of duckling; neophytes who think Asian fusion is *so* nineties will find the cooking a revelation. (66 Madison Avenue, near 27th Street; 212-252-8888.)

Photograph by Carina Salvi.

shades of off-white give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic; note the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M-E)

★ Blue Hill
Alex Urena's seasonal American menu draws on his cooking tour of France and Spain, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite culinary trendiness, the atmosphere couldn't be more congenial. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M-E)

★ Chow Bar
Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a cross-country consulting gig. Lucky for us, he's settled in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems ecstatic to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ 'ino
Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread with zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) ($)

★ Inside
Charleen Badman used to cook at the Lobster Club, but she always wanted her own place. Now, with the help of Anne Rosenzweig, her former boss and current partner, she's got one. Badman's influenced by her working vacations in places like Italy, where she learned to make ravioli, and Chez Panisse, where she immersed herself in the hyper-seasonal cooking she's brought to this room, where nothing breaks the $20 barrier. There's a small, appealing wine list, weekend brunch, and, for inveterate nibblers unwilling to commit to a full meal, a bar menu offering mussels and Welsh rabbit (if the gratis papadums and fried plantains won't hold you over). • 9 Jones St. (212-229-9999). (M)

Monte's
Since 1918, this Village trattoria has weathered the nouvelle-Italian storms and the coming of Mario Batali and continues to serve old-world fare amid cafés that predate Starbucks. All the familiar bases are covered, from pastina en brodo and zuppa di pesce to chicken parmigiana, tortellini alla romana, and, on Mondays, osso buco alla Milanese. • 97 Macdougal St. (212-228-9194). (M)

Osteria Fiorentina
Live piano and violin music lend this Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. • 281 Bleecker St. (212-633-2941). (M)

Palma
It might not have a seat on the exchange, but the husband-and-wife catering company that runs this rustic Mediterranean restaurant has gone public. After years of catering fashion-industry shindigs, they've opened their salvaged barn doors to the rest of us. The rustic 35-seat dining room is furnished with a chestnut-beamed ceiling and Jerusalem-limestone bar, and a Sicilian chef (by way of Los Angeles) serves up a seafood-heavy Italian-Provençal menu featuring fried whitebait, brandade, and the house specialty, frutta di mare al cartoccio. • 28 Cornelia St. (212-691-2223). (M) ($)

14th–42nd Streets, East Side

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting suckling pig from a lean-to in Union Square, and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M-E)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant from Grand Central Terminal, for a quick drink or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M-E)

★ Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

★ Eleven Madison Park
While this soaring grand space in the MetLife lobby will never be a room for clandestine assignations, the grace of the staff and big-flavored dishes—capon stuffed with pistachio and garlic, cod with sausage and mustard greens that don't get lost in the landscape—make it a vibrant place to do business and an incredibly sensible choice for the family. • 11 Madison Ave. (212-889-0905). (E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave. at 51st St. (582-8244). (I-M)

★ Los Dos Molinos
Not since Drew flashed Dave has Manhattan witnessed a hotter display than the one at Los Dos Molinos—the Union Square branch of the popular Arizona restaurant. The slow, satisfying burn begins with chips and fiery salsa and continues with familiar but superlative Mexican-American fare. Entrées like irresistibly hot "adovada" pork ribs come with rice and beans, a good homemade flour tortilla, and an apology: "Sorry we do not provide a mild sauce, I do not know how to make 'mild,'" reads the chef's mission statement. • 119 E. 18th St. (212-505-1574). (I-M)

Mi
Gary Robins (best known for his pan-Asian pyrotechnics at Aja and Match Uptown) has resurfaced at Mi Restaurant and fans of his will recognize signature dishes like Thai grilled-squid salad with chickpeas and green-chili-cilantro oil, and five-spice-crusted breast of duckling. Neophytes who think Asian-fusion is so nineties will find the cooking a revelation. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M-E)

Plate 347
We can imagine the astonished passerby's reaction: There's steak-frites in them thar hills, otherwise known as the bistro-deprived no-man's-land between Stuyvesant Square and Kips Bay. It's just what the neighborhood needed: mussels, warm goat-cheese salad, braised lamb shank, and an estimable blue-cheese burger. Bonus points: superfriendly service and a nice-size garden. • 347 Second Ave., nr. 20th St. (212-388-0526). (I-M)

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Spread
A cool, loungey spot for pan-Asian nibbles like sake-glazed shrimp and chili-mango crabcakes, and entrées like a sesame-crusted tuna "tower." There's also a sushi bar, D.J.'s, and plenty of private nooks for "Page Six"–style canoodling. • 323 Third Ave. (212-683-8880). (M)

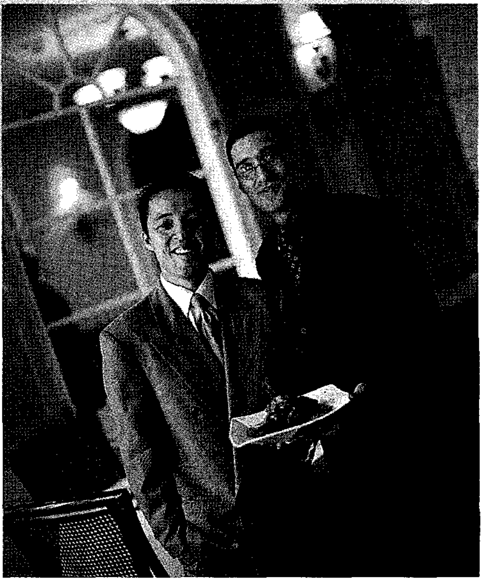
★ Todd English's Olives NY
Chef Todd English has a genius for artful, HungryMan dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He molds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the Union Square W Hotel) makes lunchtime a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

★ Veritas
Does the wine list make the restaurant? If you've got a chef like Scott Bryan whipping up arctic-char carpaccio

Opening

Fraternal Organization

Before teaming up to open **La Corniche** in a stately Upper East Side townhouse, Saïd Hraiche and his brother Khalil (pictured, left to right) managed Sel et Poivre and the Iberian-flavored Alphabet Kitchen, which explains the presence of pâté maison and Spanish sardines on their Mediterranean menu. But all the credit for their tender, gamy lamb-shank tajine goes, deservedly, to their Moroccan grandmother. (156 East 64th Street; 212-421-7899.)



Photograph by Patrik Rytikangas.

with warm fingerling potato salad and a sublime, marrow-and-wine-fortified fillet of beef, it doesn't have to. His elegant American fare ($68 prix fixe only) complements the cellar, a joint obsession of the owners, who seem to take intense pleasure in sharing their private collection. • 43 E. 20th St. (212-353-3700). (E)

The Water Club
This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the yacht-club setting. There's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive Sunday brunch. Jackets suggested. • FDR Drive via 23rd St. (212-683-3333). (E)

14th–42nd Streets, West Side

Ohm
An all-in-one entertainment center offering dinner, dancing, and lounging on velvet furniture. Plus sesame chicken tenders, beef tenderloin shisk kebabs, and bay scallops with white wine over angel-hair pasta. • 16 W. 22nd St. (212-229-2000). (M–E)

★ The Park
Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on, and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M–E)

★ Restaurant Above
Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton, and so does Lutèce veteran Denis Fitzgerald and his first-rate celebration of Americana (with just a few Asian blips). Namely, deftly cooked halibut on a spring-green purée, a classic Caesar, seared wild salmon on a sumptuous soft corn pudding, and lacquered pork chops with cottage-fried sweet potatoes. Say you're Broadway-bound, and the waiter will see you make it, even if it means saving the berry shortcake till after the curtain falls. • 234 W. 42nd St. (212-642-2626). (E)

★ Sandro's
Though neither as ingenious as Babbo nor as familiar as Baldoria, Sandro's cooks the kind of robust Italian food you wish you knew how to make. In a room as basic as his flavors are direct, bucatini amatriciana resonates, snapper satiates, lemon pasta invigorates, and the fried artichokes tickle at least two senses. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

Simply Pasta
Perfectly situated for pretheater, this moderately priced Northern Italian restaurant has a specialty martini list, and offers such dependable, fresh fare as Caesar salad, osso buco, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson, among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street–fresh whole fish are priced by the pound and described on the menu like wines. Barbounia, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

★ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (onion soup, duck cassoulet, mandatory beignets) is satisfying and served from breakfast through late night—a welcome anomaly in this early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M–E)

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

★ Caffè Linda
Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so pastas; and dinner specials like stewed rabbit and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I–M)

★ D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

★ Della Femina
It might be easier to score a table here than at the infamous adman's East Hampton address, but don't read too much into that: The souped-up seasonal American menu tastes just as good in 212. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

La Mangeoire
A bit of Provence in midtown. This rustic French country restaurant featuring hearty fare like Mediterranean fish soup with rouille and rabbit fricassé in a mustard tarragon sauce is a boon for a neighborhood otherwise lacking in savoir faire. • 1008 Second Ave., nr. 53rd St. (212-759-7086). (M)

★ Le Périgord
A recent renovation did nothing to disguise the comforting, cosseting old-world feel of this Sutton Place landmark, where tuxedo'd captains oversee tableside service. And new chef Jacques Qualin (Jean Georges) is not opposed to bathing veal chops in yogurt-lemon sauce or molding a salmon fillet into the shape of a petite mignon. He's a wizard with lighter dishes as well, like turbot (with a lacy glaze of comte cheese) and a succession of luminous soups. Try the Floating Island for dessert, but be sure to dress in proper attire, or be banished to the back room. • 405 E. 52nd St. (212-755-6244). (E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Monkey Bar
Many talented chefs have made their way through this kitchen, which, in its latest incarnation under new executive chef David Walzog, is looking back to its all-American roots with entrées like butter-poached Maine lobster, New York strip steak, and seasonal sides like sweet corn succotash and sugar snap peas. David Rockwell's swanky design and the monkey-muraled bar remain unchanged—plush in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of oysters. The sprawling subterranean space has the hustle-bustle of a cafeteria, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M–E)

★ Peacock Alley
In this cocoon of a dining room in the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the "tête à tête" menu, each dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

Rothmann's Steakhouse & Grill
A sophisticated steakhouse with something for everyone, from "Asian-fried calamari" and "West Coast chicken" to the $132 porterhouse for four. Carnivores are in good hands—those of Christopher Hollis, fresh from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopini, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Bello
Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. • 863 Ninth Ave., at 56th St. (212-246-6773). (M)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of prime aged beef and steakhouse standards. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before Iron Chef taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined tandoori prawns, lamb kandhari, and chicken kashmiri in midtown for years. Try the excellent breads. • 30 W. 52nd St. (212-541-7777). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M-E)

★ 44 & X Hell's Kitchen
John Tesar's inspired New American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find good food and friendly service this far west. After feeding Wall Street warriors at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on dishes like rich mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and meat loaf swathed in tomato sauce. • 622 Tenth Ave., at 44th St. (212-977-1170). (M-E)

★ JUdson Grill
It's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

La Veranda
Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

★ Little Yokohama
Customize your soup at this twelve-seat theater-district noodle shop by selecting one of four noodles—a thick udon, a thin udon, soba, or seaweed—or beat the heat with a wonderfully refreshing summer cold-noodle special. Yakko-soba is our idea of the perfect, slurpable pre-theater supper: slick buckwheat noodles adorned with squares of cold tofu, julienned cucumbers, eggs, seaweed, and shaved bonito, in a scallion and ginger dressing ($8.75). • 374 W. 46th St. (212-315-3161). (I)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Palio
Stylish midtown duplex, with a famous ground-floor muraled bar depicting the Palio race and elegant preparations of Italian dishes like sliced pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

Randolph's
Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M-E)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

'21' Club
You no longer need to wear a necktie at lunch, and chef Erik Blauberg has slightly modernized the country-club-classic menu—try the foie gras with figs and pomegranate and the crispy black sea bass with champagne sauce. But the tablecloths at this famous Prohibition-era speakeasy are still red and white, toys still hang from the ceiling, Nixon's wine is still in the vaults, and the crowd doesn't have anything against neckties. • 21 W. 52nd St. (212-582-7200). (E)

Utsav Festive India
The bar is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only $12.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

★ Virgil's Real Barbecue
The burgundy hand towel you get instead of a linen napkin is the tipoff. Don't do Virgil's with your pinkie up. This is bar-b-q—food you're supposed to suck off your fingers and dribble down your chin. But is it authentic? Faced with a plate of Memphis pork ribs and red beans, this big guy from Tulsa looks up and says, "Who gives a crap? It tastes fine to me!" That should be good enough for you. • 152 W. 44th St. (212-921-9494). (M)

57th-60th Streets

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M-E)

★ Guastavino's
They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Though you may not be as impressed with what's put in front of you, Guastavino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M-E)

Hudson Cafeteria
Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than that of its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M-E)

Object of Desire

Killer Tomatoes

Beppe's Cesare Casella is putting the summer's most mouthwatering crop to good use. His three-way *triangolo* appetizer celebrates the fruit in a luscious bread-and-tomato soup, a molded panzanella salad, and a mini-focaccia sandwich with homemade herb mayonnaise. Those who prefer to let their tomatoes speak for themselves will like the side dish of sliced heirlooms grown from Casella's stash of Tuscan seeds, cultivated in the Catskills by boutique farmer Rick Bishop, who also satisfies Casella's nostalgic demand for wild arugula and bitter green radicchio. (45 East 22nd Street; 212-982-8422.)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ March
Expanded seating and a rooftop terrace aren't the only new developments in this ultra-romantic Sutton Place townhouse. Co-owner–chef Wayne Nish has shed his obsession with Japan and found a new exuberance with a little more cream and butter. The tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into the tenderest Muscat-scented lobster on lobster polenta and the amazingly moist chicken in spice-mulled pear cider, before climaxing in wonderfully rustic lamb shoulder with fennel purée and an acid hit of preserved fennel. Don't forgo dessert. • 405 E. 58th St. (212-754-6272). (E)

★ Nicole's
Restaurants in clothing stores are usually more amenity than attraction. But this minimalist-chic dining room in the basement of Nicole Farhi's boutique is a rare exception. Chef Annie Wayte is obsessed with seasonal produce, and changes her menu every six weeks to prove it. The less expensive bar menu changes daily. Which means one ought not to grow too attached to her grilled-scallop-and-fennel salad, or the fritto misto of wild striped bass, haricots verts, and artichoke hearts. • 10 E. 60th St. (212-223-2288). (E)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ San Domenico
You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest-quality Italian ingredients and a devotion to classical technique that rivals that of any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

★ Shelly's New York
The latest restaurant Shelly Fireman has created in his

Photograph by Carina Salvi.

own image inhabits the space that was originally an Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

★ The Bar @ Etats-Unis
The young staff here take their jobs so seriously that it's sometimes hard to distinguish between a paying customer and a waitress perched on a bar stool, making sure the Collioure is up to snuff. The bar shares an impressive cellar with Etats-Unis, its sister restaurant across the street, whence comes the daily menu of hearty French-American fare. For a lighter bite, you can't go wrong with farmhouse cheeses and charcuterie paired with one of the terrific by-the-glass selections. • 247 E. 81st St. (212-396-9928). (M)

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and ParkDrive N. (212-517-2233). (M–E)

★ Cello
Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw-tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crème brûleé that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

★ The Dining Room
You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well, then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout but gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M–E)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so at Fred's. Its menu is an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). Almost as satisfying as snatching up an irregular with no pulled threads. • 10 E. 61st St. (212-833-2200). (M–E)

Isle of Capri
Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 45 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. • 1028 Third Ave., at 61st St. (212-223-9430). (M)

★ Mangiarini
There may be more Italian restaurants on the Upper East Side than there are cannoli on Mulberry Street, *but few as bare-boned chic as this one.* The designer of the Calvin Klein boutique went commensurately minimalist at this narrow 30-seater, where spaghetti with lemon and basil and sandwiches like prosciutto and melted goat cheese on semolina flatbread are as stylishly stripped down as the décor. • 1593 Second Ave., nr. 83rd St. (212-734-5500). (I)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his Wanderjahr abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

★ Viareggio
At first glance, there's little to distinguish this dining room. But the kitchen's another story. Chef Donato Deserio's deft touch with pastas reinvigorates old standards, and entrées like a subtle Parmigiano-Reggiano-crusted chicken breast in white wine taste almost new. As does the amuse-bouche of spicy tomato salsa, served with crispy fried-cheese wafers. • 1347 Second Ave., at 71st St. (212-585-2900). (M)

Above 60th Street, West Side

★ Avenue Bistro
Linger over a scrambled-eggs-and-apple-pancake breakfast or come for dinner, when the pastry counter becomes a wine bar, and the menu shifts to sophisticated French-American fare like sweetbreads, foie gras terrine, and crisp roast duckling. Chef-owner Scott Campbell is justly proud of his creamy Valrhona hot chocolate, which he freezes into ice cream in the summer, and he's shrewdly responded to the neighborhood's demographics by concocting his own *line of baby food.* • 520 Columbus Ave., at 85th St. (212-579-3194). (M)

★ Caffé La Grolla
The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It seats 28; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, artichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I–M)

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine *supplication, prepare to be open-mouthed whenever* you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman. • 35 W. 64th St. (212-724-8585). (E)

River
The faux-tropical atmosphere provides a serene background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

Roth's Westside Steakhouse
When Marc Roth took over the steakhouse that used to be called Montana, he kept Neal Myers on as chef, encouraging him to create signature steaks like the Bear Mountain filet, fortified with blue cheese and walnuts in a Cabernet reduction. Friendly waiters do the steakhouse show-and-tell with plastic-wrapped raw specimens and offer a variety of sauces. There's also a martini menu, a raw bar, and pound cake with grill marks and an oddly beefy aftertaste. • 680 Columbus Ave., at 93rd St. (212-280-4103). (M)

★ Ruby Foo's
In what might be Auntie Mame's duplex, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Sabor
As the abiding popularity of tapas proves, grazing never goes out of style. Customize a tiered tray of pan-Latino nibbles like shrimp empanaditas, octopus salad, *smoked-chicken croquettes, and tuna seviche and* watch the Upper West Side roll by, in all its dog-walking, stroller-pushing glory. • 462 Amsterdam Ave., nr. 82nd St. (212-579-2929). (I–M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Brooklyn

★ Locanda Vini & Olii
A beautifully restored 130-year-old Clinton Hill pharmacy complete with apothecary drawers and rolling ladders right out of Henry Higgins's library is the charming backdrop for this terrific Tuscan restaurant. Two young chefs recruited from Italy turn out uncommon antipasti and salads; main dishes like rabbit *civet; and a wealth of exquisitely sauced pastas like* carrot maltagliati with fava beans. The excellent house wines are sold "consumption"-style. The bottle is left on the table, you help yourself, and whatever's left is theatrically measured with a homemade stick. • 129 Gates Ave. (718-622-9202). (M)

Queens

★ Nick's Pizza
Nick's light, fragrant, superbly charred crusts contrast beautifully with creamy fresh mozzarella—melted but not boiled over—and bright tomato sauce and basil. No wood, no brick, no coal—how does Nick's achieve pizza greatness with a conventional gas oven? The mystery is part of the allure. That, and a wine list *that goes beyond the basic pizzeria house red and* white, plus killer cannoli that will change forever your perception of the Mulberry Street staple. • 108-26 Ascan Ave., Forest Hills (718-263-1126). (I–M)

Westchester

Equus
No ordinary hotel restaurant, this one is housed within a 100-year-old castle with Hudson River views. Dinner is a $58 prix fixe, and offers such contemporary French fare as terrine of foie gras with Calvados, pan-roasted wild striped bass with corn ravioli, and medallions of venison with red cabbage and root-vegetable cakes. Jacket required. • 400 Benedict Ave. (914-631-1980). (E)

cue

Nightlife

Edited by Ethan Brown

Concerts

"An All-Star Salute to Michael Jackson"
9/7 and 9/10 at 7:40. 9/7: Marc Anthony; Ray Charles; Deborah Cox; Gloria Estefan; Billy Gilman; Whitney Houston; James Ingram; The Jacksons; Quincy Jones and the Legends of Jazz; Al Jarreau; David "Fathead" Newman; Jimmy Smith; Clark Terry and Cassandra Wilson; Liza Minnelli; Monica; Mya; Jill Scott; Shaggy; Britney Spears; Tamia; 3T; Usher; The World Events Orchestra and Chorus. 9/10: Marc Anthony; Mary J. Blige; Aaron Carter; Deborah Cox; Missy "Misdemeanor" Elliott; Gloria Gaynor; Whitney Houston; The Jacksons; Al Jarreau; Gladys Knight; Lil' Romeo; Ricky Martin; Liza Minnelli; Monica; Mya; 98 Degrees; Jill Scott; Usher; Luther Vandross; Dionne Warwick; The World Events Orchestra and Chorus. • Madison Square Garden, Seventh Ave. and 34th St. (212-307-7171). $48.50–$2,503.50.

Jamiroquai
9/10 at 8. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $35.

PJ Harvey
9/4–9/5 at 8. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $30.

Tenacious D
9/8 at 8. • Town Hall, 123 W. 43rd St. (212-307-7171). $25–$30.

Small Stages

B.B. King Blues Club & Grill
9/5: Conga Kings. 9/6: Dave Mason. 9/7–9/8: The Dells. • 243 W. 42nd St. (212-997-4144).

Bottom Line
9/4: The Flower Kings. 9/5: Vigilantes of Love; Soul Farm. 9/6: Dave Hall and his String Quartet. 9/7: The Groove Barbers; Ball in the House; Duwende; The Ex Boyfriends. 9/8: Dave Van Ronk and the Chamber Music Society of the Zoot Suit Orchestra. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
9/4: El-P; Cannibal Ox; Mr. Lif; Aesop Rock; Atmosphere. 9/6: Marc Ribot y Los Cubanos Positizos. 9/7: The Prodigals; Young Dubliners. 9/8: Brassy; Small Change. • 6 Delancey St. (212-533-2111).

Fez
Thursdays: Mingus Band Band. 9/7: Life in a Blender. 9/9: Hedda Lettuce: "All About Hedda." • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
9/8: John Scofield Band. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. 9/3: Urban Tap. 9/4: Antony and the Johnsons. 9/5: Mo Guajiro. 9/6–9/9: Ute Lemper. • 425 Lafayette St. (212-239-6200).

Knitting Factory
9/3: Henry Threadgill's Zooid. 9/4: Spin and Drift. 9/6: Gutbucket. 9/7–9/8: Ladyfest East. 9/10: Money Mark; Lake Trout. • 74 Leonard St. (212-219-3055). $.

Makor
9/5: Norah Jones Quartet. 9/6: Jess Klein Band. 9/8: Antibalas. 9/9: Lavay Smith & Her Red Hot Skillet Lickers. • 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. Tuesdays: "Popcorn Tuesdays." • 99 Ave. B (212-982-2511).

Maxwell's
9/5: Convocation. 9/6: Black 47. 9/8: Starlight Mints; Baby Bird; The Comas. 9/9: Steve Wynn; Amy Rigby. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
9/6: Starlight Mints; Baby Bird; The Comas. 9/7: Everything Bleu. 9/8: Knoxville Girls. 9/9: Susana Baca with special guest John Medeski. • 217 E. Houston St. (212-260-4700).

S.O.B.'s
9/6: "Basement Bhangra." 9/7: Gil Scott-Heron. • 204 Varick St. (212-243-4940).

The Village Underground
9/5: Alana Davis. 9/7: The Proclaimers. 9/8: Stiff Little Fingers. 9/10: Alice Ripley. • 130 W. 3rd St. (212-777-7745).

"Warsaw"
9/5: Bonnie Prince Billy. • Polish National Home, 261 Driggs Ave., Brooklyn (toll free, 866-468-7619).

Wetlands
9/3: God Street Wine. 9/4: Zen Tricksters with Merl Saunders. 9/5–9/6: Hootie and the Blowfish. 9/7: Spin Doctors; The Authority. 9/8: Toasters; Scofflaws. 9/9: Black Lily. 9/10: Project Logic featuring D.J. Logic. • 161 Hudson St. (212-386-3600). $.

Clubs

"Alizé Cruise to Passion Dance Party"
Fridays, 7 and 10; Saturdays at 10. 9/7: Joey Llanos. • Pier 16, South Street Seaport (212-630-8888). $20.

"Overboard"
Raucous Sunday-night dance parties aboard the *PaddleWheel Queen*. 9/9: Doc Martin; Craig Richards. • PaddleWheel Queen, 23rd St. and the East River. $25. www.matter-form.com (no phone).

Baktun
After a nearly yearlong wait, this small meatpacking-district nightspot finally has its cabaret license. And just in time, as the city has been left with only a handful of superclubs and a smattering of uninteresting bars because of Giuliani's quality-of-life crackdowns. The first Friday of every month: Rotating house-music D.J.'s spin at "Confusion." Second Friday: Long-running house party "Bang the Party" with Lorie and E-Man. Third Friday: Eclectic dance music with D.J. Wayne Pate at "Soularium." Fourth Friday: Icelandic promoters Holmar and A. Gram's super-cool "N'Ice." Saturdays: Drum 'n' bass at "Direct Drive." Tuesdays: House great Tony Humphries. Thursdays: Deep house with D.J. Jamyz Nylon. • 418 W. 14th St. (212-206-1590).

Centro-Fly
Once dominated by the bottle-service set, Centro-Fly has now achieved a near-perfect mix of Wall Streeters with loosened ties, D.J.-bag-carrying dance-music fanatics, and track-suited deep-house heads. And the club's downstairs area, the Pinky Room, is a triumph of both design (three cheers for its tacky, rec-room porno feel!) and programming (D.J.'s like Artful Dodger and Dimitri from Paris have already graced its kitschy environs). Tuesdays: "Sparkle City," with D.J. Mark Ronson spinning hip-hop and eclectic grooves. Wednesdays: "Dance Ritual" with "Little" Louie Vega. Thursdays: "Subliminal Sessions," with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." 9/5: Dave Ralph; Adam Freeland. 9/7: John Acquaviva. • 45 W. 21st St. (212-803-7859).

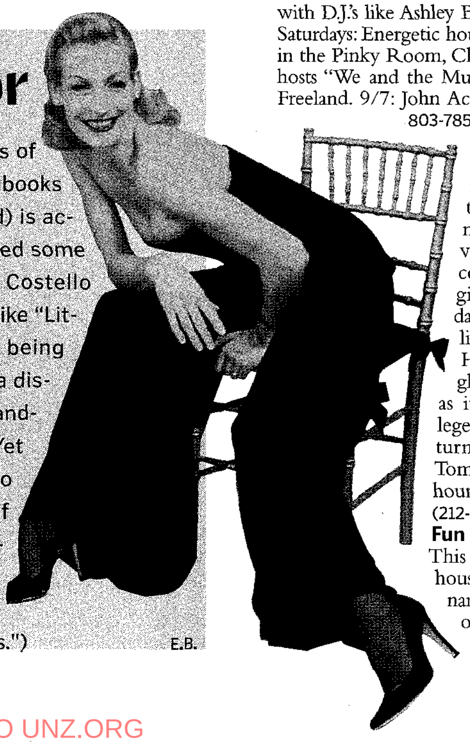
Filter 14
Very quietly (and with almost no promotion to speak of) this meatpacking-district nightspot has become a favorite of the dance-music cognoscenti thanks to its bangin', deep-house-oriented Friday nights (which have seen the likes of David Morales, Tony Humphries, and Teddy Douglas on the turntables) as well as its Tuesday-night party with legendary dance-music producer turned tech-trance icon Satoshi Tomiie that goes into the wee hours of the night. • 432 W 14th St. (212-366-5680).

Fun
This sprawling, bi-level, warehouselike space doesn't book big-name D.J. talent, but it's got one of the coolest interiors in clubland, with huge projections of

Performance

Deep Dark Truthful Mirror

She's best known for her breakout roles in West End revivals of *Chicago* and *Cabaret* as well as her recordings of the songbooks of Kurt Weill and Michael Nyman. But **Ute Lemper** (pictured) is actually something of a cabaret pioneer, having daringly tackled some of the darkest work of such songwriters as Elvis Costello and Nick Cave on last year's *Punishing Kiss*. With selections like "Little Water Song" (sung from the viewpoint of a woman being drowned by her lover), the Teutonic torch singer fashioned a distinctly modern, gothic kind of cabaret, giving songbooks-and-standards traditionalists a kick in the pants in the process. Yet from September 6 to 9 at Joe's Pub, Lemper will return to more familiar ground—singing the songs of the likes of Brecht, Weill, *and* Costello and Cave. Still, don't expect Lemper to play by the rules: Her deep, almost frighteningly authoritative voice and cross-genre musical arrangements make her a presence as compelling as any onstage today. (See "Small Stages.") E.B.



Photograph by Denzil McNeelance.

Performance

Black Humor

Jack Black was dead-on as a contemptuous record-store clerk in *High Fidelity* and unfortunately just crass in *Saving Silverman,* but perhaps his greatest role is as one half of Tenacious D, a duo whose mostly acoustic songs send up the pompous heroism of seventies rock. Black (pictured, left) and partner Kyle Gass (right), who bill themselves as "the Greatest Band on Earth," bring the ironic rock of their debut album to Town Hall on September 8. (See "Concerts.")

Japanese *anime,* a vertiginous yet comfy balcony area, and a seemingly gravity-defying D.J. booth. Thursdays: Cyberfetish party "Click+Drag." Fridays: Dinesh, Reid Speed, and Thom H. spin two-step garage at "Drive-By." Saturdays: The Wicked Crew and "N'Ice" D.J.'s Holmar and A. Gram present "The Golden Boys." • 130 Madison St., under the Manhattan Bridge (212-964-0303). $5.

Go

A brand new entry into the nightlife scene that boasts 2,500 square feet to play in as well as "lighting technology that gives it the ability to change to 16.7 million different colors." Hey, at least it's downtown. • 73 Eighth Ave. (212-496-1200).

The Roxy

Fridays: Yet another "New Roxy," but this time the club has taken seriously the city's desperate need for spots where you can actually dance to D.J.'s. Upstairs in the "Skybox," Foundation crew D.J.'s Kimyon and Rich Borque spin techno. On the main floor, superstar D.J.'s spin everything from progressive house to trance. Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s. • 515 W. 18th St. (212-627-0404). $.

Shine

This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Tuesdays: Brazilian music with Ze Luis. Thursdays: the gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: house, techno, and trance D.J.'s unite for "Touch." Saturdays: "The Show" with D.J. Big Ben. • 285 W. Broadway (212-941-0900).

Spa

The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. Spa promoter Steven Lewis maintains the kind of balance between office *zhlubs,* club kids, and A-listers he pulled off so nicely in the early days of the now-defunct Life. Wednesdays: Rock and roll spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, and Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Vinyl

Still strong as ever, thanks to a troika of the city's best dance parties—"Be Yourself," "Shelter," and "Body & Soul." Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Thankfully, the crowd has thinned a bit lately, leaving plenty of room for dancing. • 6 Hubert St. (212-343-1379).

Jazz

Birdland

Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Tito Puente Orchestra. Mondays: The Art Blakely Jazz Revue; Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin. Tuesdays: from 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band; The Duke Ellington Orchestra. Fridays: Lew Andersen's All-American Big Band. 9/5–9/8: Joe Lovano Nonet. • 315 W. 44th St. (212-581-3080).

Blue Note

With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 9/4–9/9: Ivan Lins and his band. • 131 W. 3rd St. (212-475-8592).

Cajun

A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

City Hall

Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St. (212-227-7777).

Iridium

Formidable jazz comers and the occasional legend grace this now legendary jazz spot, at a new location in midtown. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with an extra midnight set Fri. and Sat. 9/4–9/9: Pharoah Sanders Quintet. • 1650 Broadway, at 51st St. (212-582-2121).

"Jazz Salon"

Intimate jazz performances in a loft setting. Admission includes open wine, beer, and soft-drink bar. 9/10: Steve Turre Trio with Badal Roy; Harold Smith. • 177 Prince St., top floor (800-730-6992). $40.

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center

The Rose Center is open until 8:45 P.M. Suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Performances take place every Friday from 5:45 to 6:45. 9/7: Hilton Ruiz Quartet. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Showman's Café

Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. • 375 W. 125th St. (212-864-8941). $.

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Smoke

A great jazz lounge with low cover to boot. 8/27: Jam Session with Richard Farnsworth. 9/5: Hot Pants Funk Sextet plus one. 9/6: David Hazeltine Trio. 9/7–9/8: David Berkman Quintet. 9/9: Super Blue and Love Band. 9/10: John Farnsworth. • 2751 Broadway, at 105th St. (212-864-6662).

Tonic

Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 9/3: Axel D'rner and Bob Rainey; Greg Kelley and Andrea Neumann. 9/4: Miya Masaoka's Trans Timbral Literation Trio; Satoko Fuiji Trio. 9/5: Paradox Trio; Assif Tsahar and Cooper Moore. 9/6: The Cosmosamatics with Sonny Simmons; Duke Reinhardt. 9/7: Vinicius Cantuaria Band; Paulo Brago Band. 9/8: Sylvie Courvoisier, Ikue Mori and Susie Ibarra; Eyvind Kang Trio. 9/9: Margot Leverett Klezmer Brunch; Sarah Jane Morris. 9/10: David Grubbs; Pullman. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard

Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 9/4–9/9: Regina Carter and Kenny Barron. • 178 Seventh Ave. So. (212-255-4037). $.

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised.

$ = cash only.

Photograph by Sean Murphy.

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Solutions to last week's puzzles

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Performance

An Independent Woman

PJ Harvey (pictured) spent the summer opening for U2, her sets shifting from the scorching blues-punk of *Rid of Me* to the passionate love songs of *Stories From the City, Stories From the Sea* and showing just how strong all of her work is during her brief stretches onstage. Now that she's on a solo tour, Harvey will, at last, be able to prove it all night. September 4 and 5 at the Hammerstein Ballroom. (See "Concerts.")

Photograph by Rankin.

Comedy

Boston Comedy Club
Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8, 10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. $12.50–$24.50, two-drink minimum. Mondays, "New Talent Night," hosted by Eddie Brill. 9/6–9/9: Wanda Sykes. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 9/3–9/10: Colin Quinn; Dave Attell; Godfrey; Greg Giraldo; Tom Papa. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. 9/3–9/9: Jerry Diner; Carrie Karavas; John Rizzo; Nancy Redman; Billy Byrr; Hood. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. • 34 W. 22nd St. (212-367-9000).

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) 9/4–10/6: Eric Comstock with Dena DeRose and Thos Shipley. • 59 W. 44th St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an intimate cabaret space. 9/6–9/8: Stephanie Pope. • 450 Park Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre
Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. • Fifth Ave. at 61st St. (212-940-8195).

The Carnegie Club at Carnegie Bar and Books
Fridays and Saturdays at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two-drink minimum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama
What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Saturdays at 8:30: "Poole Party" with Ron Pool. Saturdays at 11: "Judy Garland and Liza Minelli Love" with Tommy Femia and Christine Pedi. • 343 W. 46th St. (212-757-0788). $.

FireBird Café
The theater district's best post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. $30 cover; $15 minimum. • 365 W. 46th St. (212-586-0244).

Hideaway Cabaret and Supper Club
Formerly the Red Blazer, the Hideaway Cabaret and Supper Club now hosts cabaret's biggest names, like Lainie Kazan and Wesla Whitfield, in their Julie Wilson Room. 9/5: Julie Wilson. • 32 W. 37th St. (212-947-6428)

Judy's
This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 9/5: Carol Shedlin in "Swing High, Swing Low." 9/6: Stephanie Cheek in "Spinning My Heart." 9/7: Carol Shedlin in "Swing High, Swing Low." 9/8: Stephanie Cheek in "Spinning My Heart." 9/10: "Leer Mondays." • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

Classical & Dance

Edited by Alicia Zuckerman

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. *For rock concerts and club information, see "Nightlife."*

Classical Music

"Twilight Series"
Old Bethpage Brass Band performs music from the mid-nineteenth century, with period instruments, 9/3 at 6; Mariachi Acapulco plays classic Mexican music as part of the "Day in Bowne Park" festivities, 9/9 at 2. Call for rain dates. • Bowne Park, Bayside, Queens (718-463-7700); free.

"Juilliard Artists in Concert"
Adelaide and Edgar Roberts perform piano duos by Mozart, Mendelssohn, and Hummel. 9/4 at 12:30. • The Continental Center, 180 Maiden Ln. (212-799-5000, ext. 313); free.

Bargemusic
Chamber music in a floating concert hall: Offerings include Ravel's Duo for Violin and Cello and Dvorák's Piano Trio in F minor, 9/6–9/7 at 7:30; Handel and Halvorsen's *Passacaglia,* Beethoven's Piano Trio in E-flat Major, and Shostakovich's Piano Trio in E minor, 9/8 at 7:30 and 9/9 at 4. • Fulton Ferry Landing, next to Brooklyn Bridge (718-624-2083); $30.

New York Philomusica
"Vive la France!" concert series continues with Messiaen's *Quartet for the End of Time.* 9/6 at 1. • Trinity Church, St. Paul's Chapel, Broadway at Wall St. (212-602-0768); free.

"Carnegie Hall Neighborhood Concert Series"
Antioch, an a cappella chamber choir, performs a range of vocal music from English madrigals to twentieth-century works. Imani Winds performs both a classical and a contemporary repertoire. Jazz, folk, and world groups are also on the day's program. 9/8 from 2 to 6:30. • World Financial Center Plaza, 220 Vesey St. (212-903-9670); free.

Prime Symphony Orchestra
Merkin's fall season opens with Beethoven's Piano Concerto No. 5, *Mendelssohn's Symphony No. 3,* and a work by conductor Haerang Hwang. 9/8 at 8:30. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20.

"Henry Street Concert Series"
New concert series kicks off with a Dvorák birthday celebration, remembering the time he spent in New York. Program also includes spiritual-influenced works by his student, Harry T. Burleigh, and Hans Krasa's *Tri Pisne,* composed from inside a concentration camp. 9/8 at 7:30. • Abrons Arts Center, Harry Dejur Playhouse, 466 Grand St. (212-598-0400, ext. 212); free reserved seating.

Dance

Big Dance Theater
Obie award–winning company presents *Shunkin,* a new work based on a story by the modern Japanese writer Junichiro Tanizaki about the relationship between a beautiful, blind musician and her loyal, tortured student. Narrative is interspersed with Bob Dylan interviews. Choreography by Annie-B Parson. Paul Lazar directs. 9/5–9/8 and 9/12–9/15 at 8. • The Kitchen, 512 W. 19th St. (212-255-5793, ext. 11); $18.

cml performance
Inspired by the life of the African-American developmental biologist Dr. Ernest Everett Just, *The Division of Memory,* an examination of this country's racial history, takes place inside Just's fever dream during his dying moments. Thursdays through Sundays, 9/6–9/23 at 7:30. • P.S. 122, 150 First Ave. (212-477-5288); $15.

"dancenowfest 2001"
Colloquium Contemporary Dance Exchange presents the seventh-annual festival featuring nearly 150 artists at venues throughout the city. Opens at the Joyce Soho with Zvi Gotheiner & Dancers, Sara Hook Dances, Alexander Gish, Clare Byrne Dance, Nicole Berger, and others. 9/6 at 7 and 9. Call for details, or visit www.dancenow.org. • Joyce Soho, 155 Mercer St.; various other venues, (718-850-2488); $12.

Tiffany Mills Company
In the premiere of *Benches and Big Silver,* dancers re-interpret the movements of passing pedestrians in Central Park. 9/6 at 6 and 7:30; 9/8 at 5 and 6:30. • Central Park Bandshell, off 72nd St. (212-371-0237); free.

Troika Ranch
Interactive dance company presents four multimedia works, including *Suite Devo,* an homage to the eighties band. 9/6–9/16. • Williamsburg Art Nexus, 205 N. Seventh St., Brooklyn (718-599-7997); $12–$30.

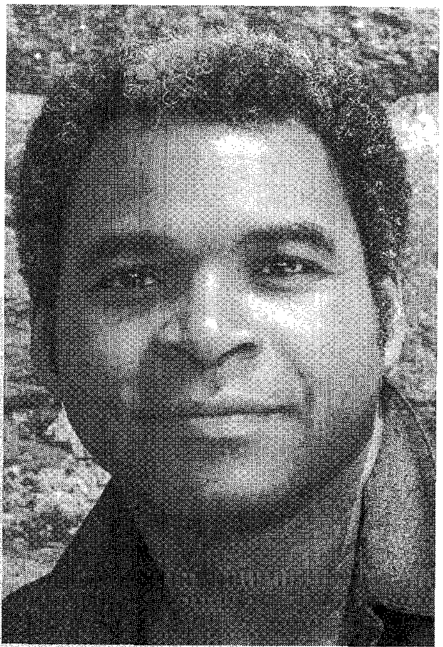
Camut Band
Dancers and percussionists from Barcelona fuse Flamenco-influenced tap, African drumming, and Iberian spirit in *Life Is Rhythm,* their New York debut. 9/7–9/23. • New Victory Theater, 209 W. 42nd St. (212-239-6200); $10–$30.

Sarah Skaggs Dance
New "portable" dance piece *Get Out of the House* is a participatory event incorporating spinning and electronic music, with the aim of mirroring the city's energy in the calm of the park. Fridays, 9/7–9/28 at sundown (about 7). • Sara D. Roosevelt Park, E. Houston St. between Chrystie and Forsyth Sts. (212-924-0077); free.

"Short Pieces 3"
Dancer/choreographer Robin D'Amato, the 11th Hour Dancers, and guests Barbara Mahler and Richard Daniels present an evening of short modern dance works, including four world premieres. 9/7–9/8 at 8; 9/9 at 3. • University Settlement, Speyer Hall, 184 Eldridge St. (212-982-6668); $12.

Performance

Czech Cache



The success of the Fringe Festival's fifth summer proves that the Lower East Side has been fully transformed from scary to chic, but it's not the only game in (down)town. Furthering the neighborhood's reputation as a pocket of cultural vitality, the new, free **Henry Street Concert Series** begins Saturday with an Antonín Dvorák birthday celebration, commemorating the Czech composer's years in Gotham. He came here in 1892 as the director of the National Conservatory of Music, where his African-American students introduced him to the spirituals that would inspire some of his own compositions. One of his most promising students was Harry T. Burleigh, whose songs will be performed along with selections from Dvorák's *Biblical Songs,* by Metropolitan Opera bass-baritone Terry Cook (pictured) and the Henry Street Chamber Players. (The composer's three-year stay yielded the famous New World Symphony, the first movement of which is said to draw from "Swing Low, Sweet Chariot.") "It's music that is both great and accessible," says the Henry Street Music School's director, Caroline Stoessinger, a pianist and staunch supporter of public arts who founded the Henry Street Chamber Opera last year, calling that combination "the point of the whole series." Stoessinger complains that classical-music tickets have become prohibitively expensive, especially for families. Hence her free narrated concerts. "I know for a fact that it can change people's lives for the better," she says. "What about young people who are really talented? They need that door opened, partly by giving them good teachers and good education. But the other part is you have to set a standard. You've got to have something to aspire to." (See "Classical Music.") A.Z.

cue

TheMix

Edited by Boris Kachka

Radio Highlights

"The Miles Davis Radio Project"
The latest installment of this Danny Glover–hosted series, titled "Miles in New York City (1988)," contains unreleased live recordings of Davis with his New York bands, including material from a show at Indigo Blues Club in December '88—the first of Davis's U.S. tour that year. • 9/8 at 11 P.M. WNYC, 820 AM.

"Bookworm": Ethan Canin
The author of, most recently, *Carry Me Across the Water* talks about family and memory with host Michael Silverblatt. • 9/9 at 4:30 P.M. WNYC, 820 AM.

Lectures and Panels

"The Century of the Environment"
A collection of environmentalists and activists like Jane Goodall, Peter Matthiessen, and Satish Kumar gather upstate to speak at a conference on the growing global crisis. • 9/6 at 8 P.M. to 9/9 at noon. Omega Institute, 150 Lake Dr., Rhinebeck, N.Y. (800-944-1001); $375.

"Recording Conceptual Art"
Alexander Alberro and Patricia Norvell, co-editors of the above selection of interviews with artists conducted in 1969, discuss the ideas featured in the book. • 9/7 at 6 P.M. New Museum of Contemporary Art, 583 Broadway (212-219-1222); free.

"Mies, In Effect"
A daylong symposium about Mies van der Rohe's vast influence on contemporary architecture—hosted by the Whitney—opens with comments from MOMA curator Terence Riley and Whitney curator K. Michael Hays, then covers topics like "Vicissitudes of Organicism," "Technologies of Vision," and "Building Art and the Will of the Epoch." • 9/8, 10 A.M. to 5:30 P.M. Alfred Lerner Hall, Columbia University, 2920 Broadway, at 115th St. (877-WHITNEY); $20.

"AIDS Doctors: Voices From the Epidemic"
Ronald Bayer and Gerald M. Oppenheimer present their twenty-year oral history of physicians battling the epidemic. • 9/9 at 2 P.M. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); $7 admission.

"With Liberty and Tzedek for All"
Writer Douglas Century, historian Hadassa Kosak, and activist Nathan Perl-Rosenthal form a panel to discuss the Jewish labor movement in New York City. • 9/9 at 2:30 P.M. Eldridge Street Synagogue, 12 Eldridge St. (212-219-0903); $6.

"Chasing the Runaways: The Flight of U.S. Film and Television Production"
Senator Hillary, Sam Waterston, Lawrence Bender, Valerie Harper, and Diane Ladd are among panelists discussing the loss of American film jobs and revenues, as part of an event hosted by Billy Baldwin, Tony Goldwyn, and Joe Pantoliano. • 9/10, reception at 6:15 P.M., talk at 7 P.M. Sotheby's, 1334 York Ave., at 72nd St. (212-512-7409); $50, $25 Creative Coalition members.

Tatsuzo Shimaoka
One of Japan's most prominent potters, who draws on various traditional techniques, discusses his work with *Art in America's* Janet Koplos. • 9/10 at 6:30 P.M. Japan Society, 333 E. 47th St. (212-752-3015); $10.

Senator George Mitchell on Northern Ireland
The retired Maine legislator, who negotiated peace talks in Ireland and the Middle East, lends his insider perspective. • 9/10 at 6:30 P.M. St. Bartholomew's Church, 109 E. 50th St. (212-378-0290); free.

The Written Word

Rick Bragg
The author reads from his novel *Ava's Man* and signs copies. • 9/4 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Rabbi Joseph Telushkin
The author of the lengthy religious primer *Jewish Literacy*—a veritable Bible of Judaism!—discusses and signs copies of his work. • 9/4 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Salman Rushdie
The ubiquitous author again risks his life to read from his new novel, *Fury*. • 9/5 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Steven Johnson
The founder of the pioneering (and now-defunct) e-zine *Feed* reads from *Emergence,* his broad new book about bottom-up systems. • 9/5 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Anne Edwards
The author of *Maria Callas: An Intimate Biography* discusses her work. • 9/6 at 5:30 P.M. Barnes & Noble, 600 Fifth Ave., at 48th St. (212-765-0592); free.

Ed McBain
The best-selling author reads from his latest moneymaker, *Money, Money, Money,* takes questions, and signs copies. • 9/6 at 7 P.M. Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); free.

Simon Winchester
The author discusses his latest historical exploration, *The Map That Changed the World*. • 9/6 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Geraldine Brooks
The author reads from her first novel, *Year of Wonders: A Novel of the Plague*—about a plagued English village—reads from her work, signs copies, and answers audience questions. • 9/6 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Anne Heche
The actress gives it to you straight, talking about her memoir, *Call Me Crazy,* and signing copies. • 9/7 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Peter Rojcewicz, Richard Levine, Indran Amirthanayagam
The three very different poets read from their work as part of Ratapallax Press's bi-monthly series. • 9/8 at 2 P.M. New York Public Library St. Agnes Branch, 444 Amsterdam Ave., at 81st St. (212-877-4380); free.

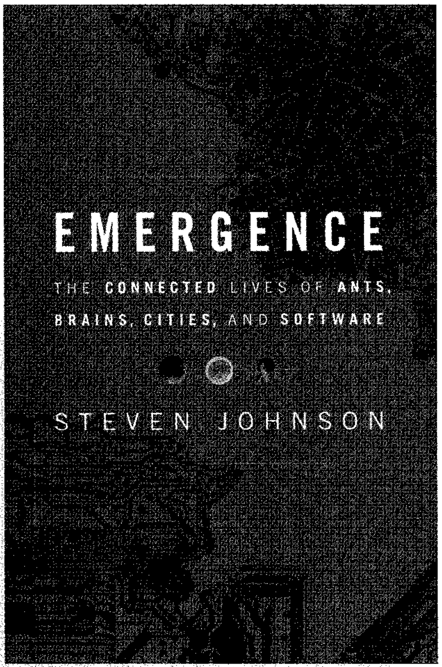
Garrison Keillor
The above-average essayist and radio host reads from his latest novel, *Lake Wobegon Summer 1956,* and signs copies. • 9/10 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Matthew Klam
The author of *Sam the Cat and Other Stories* reads from his collection, now out in paperback, and signs copies. • 9/10 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Deepak Chopra
The successful guru discusses his latest spiritual mas-

In Print

Worldwide Wonk



Nearly three months after *Feed* (by broad consensus one of the Web's smartest and most innovative content sites) went broke and shut down, Plastic—its autonomous, leaderless discussion annex—is getting more traffic than ever. Which is exactly the point of *Emergence,* the second book by 33-year-old *Feed* co-founder **Steven Johnson.** The hypereducated (semiotics at Brown, English lit at Columbia) author of *Interface Culture,* Johnson skips breezily across fields of study à la Malcolm Gladwell. Natural systems without central planning (ant colonies, brains, cities) have long been known to work better than top-down systems, he explains, but only now are they being successfully emulated on the Internet. Surprisingly, Johnson isn't devastated about the market's slump. "What got me excited about the Web in the first place," he says, "is what it meant as a cultural form. That's what got a lot of attention in '95, and then the Wall Street thing took over and it became impossible to write about anything other than the 28-year-old billionaire, and later the 28-year-old ex-billionaire. But it seems to me that the Web, in terms of what it actually does as a medium, has lived up to its expectations." So what is Johnson's intended audience? "It's never fun to be quoted saying *I am a public intellectual,*" Johnson says, putting on a Derridean French accent. "But in the sense that I'm trying to write books that have intellectual interest—that can be taught, but that also have a broader popular audience—if that's a definition of a public intellectual, that's about as close as I can come to a description of what I'm trying to do." Johnson reads at Barnes & Noble Astor Place on September 5. (See "The Written Word" for details.) B.K.

Opening

X-Man

For **Douglas Coupland**—yes, the guy whose novel *Generation X* coined the term that launched a thousand market studies—writing was once a side project. But fifteen years after his last major sculptural installation, Coupland (pictured) brings his cultural savvy back to the visual arts with "Spike," his first New York show, opening September 6 at Totem Gallery. Borrowing heavily from Pop Art, the former Army brat has constructed a surreal plastic battlefield. And as with his contemporaries—all those disaffected cynics turned dot-com hustlers—Coupland's relationship to marketing isn't all ironic distance. A sample of his copious design work is on sale in another section of the gallery, and the opening is timed to the publication of his new novel, *All Families Are Psychotic*. Synergy! (See "Exhibits" for details.)

erpiece, *Grow Younger, Live Longer: 10 Steps to Reverse Aging*, and signs copies. • 9/10 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Jonathan Ames

The author of, most recently, *What's Not to Love?: The Adventures of a Mildly Perverted Young Writer*, reads from and signs his work. • 9/10 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Special Events

Tours

"Literary Luminaries"

The Village, the former hotbed of urban literature, is the focus of a tour that stops at the former homes of, among others, Mark Twain, Dashiell Hammett, and Edgar Allan Poe. • 9/8 at 12:30 P.M. Meet at the southwest corner of Fifth Ave. and 8th St. (212-265-2663); $5.

"Trendy Tribeca"

A neighborhood tour stops at Stuyvesant High School, Robert De Niro's TriBeCa Film Center, and the former residence of John F. Kennedy Jr. • 9/8 at 4:30 P.M. Meet at the northwest corner of W. Broadway and Franklin St. (212-265-2663); $5.

Roosevelt Island

A tour begins with a ride on the only aerial commuter tram in the U.S. (accompanied by a historical overview of the island), followed by a walk down Main Street led by Judith Berdy, president of the Roosevelt Island Historical Society. • 9/9 at 1:30 P.M. Call 212-415-5500 for reservations and meeting place; $18.

Tea and Tour for Two

A traditional high tea, served within the walled garden of the Merchant's House Museum and including finger sandwiches, scones, Devonshire cream, and dessert, precedes a guided tour of the historic nineteenth-century house. • 9/9 at 1:30 and 3 P.M. Merchant's House Museum, 29 E. 4th St. (212-777-1089); $35 per couple, $10 for up to two additional guests.

Benefits

"Target for Friends: Icons + Legends"

Mike Nichols, Sarah Jessica Parker, and Graydon Carter host an auction of more than 100 items ranging from an Avedon photo of Marilyn Monroe to a day preparing dinner with David Bouley. Benefiting Friends in Deed, the event will be attended by Nathan Lane and Matthew Broderick. • 9/10 at 6 P.M. Christie's, 20 Rockefeller Center, at 49th St. (212-539-2609); $125.

"2001: A Downtown Stage Oddity"

Drag queen and playwright Charles Busch hosts a cheap gala fund-raiser for Theater for the New City, with excerpts from plays by sixteen "Emerging Playwrights" highlighted in the theater's new season, followed by dancing, with an open bar throughout. • 9/10, cocktails 7 P.M., show 7:30 P.M., dancing 9 P.M. Theater for the New City, 155 First Ave. (212-254-1109); $25.

Exhibits

"Chinese Graphic Design Towards the International Sphere"

More than 100 works of design collected from China, Hong Kong, and Taiwan display the interactions between politics, art, and commerce in the region. • 9/4 through 10/13. Herb Lubalin Study Center of Design and Typography, the Cooper Union Foundation Building, Third Ave. at 7th St. (212-353-4158); free.

Douglas Coupland: "Spike"

The author whose novel *Generation X* ensured the phrase's overuse also makes art. An exhibit of his sculpture contains arrangements of found art consisting mostly of toy soldiers and plastic containers—just as Coupland's latest novel, *All Families Are Psychotic*, hits bookstores. • 9/6 through 10/7. Totem Gallery, 83 Grand St. (212-925-5506);

Short Films From *Saturday Night Live*

SNL turned out to be, among other things, an effective showcase for innovative short films from the likes of Robert Altman, Tim Robbins, Andy Warhol, and Christopher Guest. "From Albert Brooks to the TV Funhouse" packages 90 minutes of selected films for your viewing pleasure. • 9/7 through 10/21. Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); free with $6 admission.

Events

The Kitchen Neighborhood Street Fair

The performance space, celebrating its thirtieth season, kicks off its fair by unveiling a community mural on its east wall and keeps it going with performances ranging from spoken word to tango to the comedy stylings of the emcee, drag king Murray Hill. • 9/8, 2 to 5 P.M. 19th St. bet. Tenth and Eleventh Aves. (212-255-5793); free.

Broadway on Broadway

A Broadway medley—including numbers from newcomers *Mamma Mia* and *Urinetown*—is at the center of an outdoor festival that's been opening the Broadway theater season for ten years. Brooke Shields will host. • 9/9, noon to 2 P.M. Times Square, Broadway at 42nd St. (888-BROADWAY); free.

International Cultures Parade

More than 100 cultural communities are expected to pack Madison Avenue for the sixteenth annual multiethnic showcase of floats, music, and traditional performances. • 9/9 at 2 P.M. Madison Ave., from 23rd to 42nd Sts.; free.

Sports

Harlem Renaissance 5M Classic

This five-miler through Harlem and upper Central Park raises money for college scholarships. Every participant gets a T-shirt, a medal, and refreshments. A dance party at Salem Church follows. • 9/8 at 10 A.M. Harlem YMCA, 191 W. 135th St. (212-714-8055); $15 race-day registration.

Harry Murphy XC 5K

Take a walk on the wild side at this late-morning cross-country run through Van Cortlandt Park's wooded trails. Kids 14 and under can take on a 1.5K run on the same course. • 9/9 at 11:30 A.M., youth run at 12:30 P.M. Van Cortlandt Park, "The Flats," 252nd St. and Broadway, the Bronx (212-860-4455 or www.nyrrc.org); $3, 14 and under $2.

Broadway on Broadway 5K

Doing its part for traffic in Times Square, the NYRRC has set up a race from Central Park to the heartland of showbiz. Runners raise money for Broadway Cares/Equity Fights AIDS and stick around for the Broadway on Broadway show. The top three male and female finishers split a $2,300 purse, among many prizes for the others. • 9/9 at 9:30 A.M., registration 7 to 9 A.M. Central Park, 102nd St. Traverse (212-860-4455 or www.nyrrc.org); pre-registration $12 members, $17 nonmembers, same-day registration $15 members, $22 nonmembers.

Game Week

HOME AWAY

	Mon: 9/3	Tues: 9/4	Weds: 9/5	Thur: 9/6	Fri: 9/7	Sat: 9/8	Sun: 9/9
US OPEN	4TH RND USA/CBS 11:00 A.M.	M 4TH, W QTR USA 11 A.M., 7 P.M.	M & W QTR USA 11 A.M., 7 P.M.	M QTR, W SM USA 11 A.M., 7 P.M.	DBLS, W SEM CBS 11:00 A.M.	M SEM, W FIN CBS NOON, 8 P.M.	M FIN, W DBL CBS/USA 1, 4 P.M.
METS	PHI WPIX 1:05 P.M.	PHI FSNY 7:05 P.M.	PHI FSNY 7:05 P.M.		FLA FSNY 7:05 P.M.	FLA WPIX 7:05 P.M.	FLA FSNY 4:05 P.M.
YANKEES	TOR MSG 1:05 P.M.	TOR FOX 5 7:05 P.M.	TOR MSG 7:05 P.M.		BOS FOX 5 7:05 P.M.	BOS FOX 1:15 P.M.	BOS MSG 1:05 P.M.
JETS							IND CH 2 1:00 P.M.
CYCLONES	BAT NO TV 7:05 P.M.	BAT NO TV 7:05 P.M.	BAT NO TV 7:05 P.M.				

Photograph by Mark Gilbert.

cue Kids

Edited by Susan Aver

In Print

A Dawg-Eat-Dog Story

It was somewhere around Exit 14 on the Jersey Turnpike, Susan L. Roth noticed, where her scientist husband would become a GoodFella. The couple live in Maryland, but whenever they came to visit his folks back in New York, the doctor's *dems*, *doses*, and *hayadooin*s became a comedic curiosity. His sudden shifts in dialect inspired her new children's book, **It's a Dog's New York** (National Geographic Society, $16.95). It's a tale (tail?) that's been told before—country dog meets city dog—but this version is more like Tony Soprano meets Lassie on smack. A formerly suburban Pepper is depressed from a move to the city. Rover befriends the prostrate puppy with lines like "I'm ya new nay-ba . . . Gimme ya paw . . . ya wan company?" and takes him on a tour of the city. (Roth worked with a linguist to spell the New Yorkisms as correctly as possible.) The artwork, however, is all her own, a crazy photographic collage of the city's more touristy spots: Tawymz Squay-a, Sta-chew a Libba-dee, Cenchral Pawk, and Rock-a-fella Centa. The traditionally p.c. National Geographic Society took a chance by publishing the book—after all, it could be perceived as a Bronx cheer to its desired audience—but a nonscientific poll of city parents gave it a thumbs-up. *Ya gotta problem widdat?* S.A.

Children's Events

Yo, Lassie

In a new book from *National Geographic,* author Susan Roth shows why New Yorkers, via the canine collective, are the most aggressively friendly bunch around. *It's a Dog's New York* takes a whirlwind tour of the city through the eyes of a dyed-in-the-wool New Yawk sheepdawg and his suburban Lab-puppy pal. • At bookstores this month; $16.95.

Pussycat, Pussycat

Best-selling adult author Amy Tan tells a very personal and imaginative kids' tale that comes to PBS. *Sagwa, the Chinese Siamese Cat* features the animated escapades of a curious feline in ancient China possessed of the childlike qualities of an 8-year-old. Respectful yet mischievous, obedient yet headstrong, Sagwa, though surrounded by tradition, finds her own place within the community. • Half-hour episodes air on WNET, Monday through Friday at 4 P.M., Sundays at 11 A.M.

Book Covers, Friendship Bracelets, and an Apple

Get those creative juices flowing at an arts-and-crafts workshop at the Scholastic Store. Design your own book covers and cool friendship bracelets. Kids can even pick up an apple for the teacher . . . for early schmoozing. • 9/8 at 11 A.M.; 557 Broadway, nr. Prince St. (212-343-6166); free.

Beauty & the Beast, via Brooklyn

From Puppetworks comes the fall presentation of *Beauty & the Beast.* Featuring a cast of hand-carved wood marionettes in traditional fifteenth-century design, the production includes a live actor playing the Beast and special effects such as animated vines that capture the Prince during a thunderstorm, and a transformation of the Beast back to the Prince. The show is accompanied by music from French composer Jules Massenet. Reservations suggested. • Saturdays and Sundays through 12/16 at 12:30 P.M. and 2:30 P.M. (added performances on Monday, 10/8); 338 Sixth Ave., at 4th St., Brooklyn (718-965-3391); $7 adults, $6 kids.

Conjunction Junction, What's Your Function?

Long live Saturday mornings of the seventies. *School House Rock Jr.* comes to the Children's Theater at the Airport Playhouse in Bohemia, Long Island. Reservations required. • 9/8, 9/15, 9/22 at 1 P.M.; 218 Knickerbocker Ave., a half-mile southeast of MacArthur Airport off Veterans Hwy. (631-589-7588 or www.airportplayhouse.com); $7.

Mother Goose Meets Harry Potter

In a new exhibition from the Staten Island Historical Society, *Mother Goose Meets Harry Potter* shows how American children's imaginations have been shaped by best-sellers from 1802 to the present. Highlights include differing versions of *Little Red Riding Hood*, Little Golden Books, vintage editions of *The Hardy Boys* and *Nancy Drew*, as well as classic characters. • 9/6 through 12/30, Wednesdays through Sundays, from 1 to 5 P.M.; The Museum at Historic Richmond Town, 441 Clarke Ave., Staten Island (718-351-1611); $4 adults, $2.50 kids 6–18 and seniors.

Grandparents Are Best

Okay, okay, so Grandparents Day, 9/9, is a made-up celebration, but don't they deserve it? For those who spoil the kids beyond parental tolerance, Simon & Schuster brings forward two new covers: *What Grandmas Do Best* and *What Grandpas Do Best*, written by Laura Numeroff and illustrated Lynn Munsinger. These pocket-size picture books detail all that parents' parents excel at, including teaching the young'uns how to dance, play cards, and have fun at the beach. • At bookstores; $6.95 each.

Brown Bear, Brown Bear

Grizzlies, black bears, and polar bears in Manhattan? The American Museum of Natural History continu to show the engaging IMAX film *Bears.* Nation Wildlife Federation footage follows these enterprisin omnivores and explores their legendary past and tenuous future. • Through 9/28; Central Park West at 79th S (212-769-5200); $15 adults, $11 students and seniors, $ kids 2–12.

Who Are the Monsters in Your Neighborhood?

We're not talking about your own little monsters: Th wonderful characters from *Sesame Street* are headin east on the L.I.E. to Uniondale for four days of Muppet mania. When a new musi teacher moves to the neighborhood, the Sesame Street gang i introduced to "instruments they never knew existed . . rubber duckies, trash-can lid and even their laps. Kid will also count along with the coun and do the crumb-a-rumb with Rosita. • 9/6 at 7 P.M., 9/7 a 10:30 A.M. and 7 P.M., 9/8 at 10:3 A.M., 2 P.M. and 5:30 P.M., 9/9 at P.M. and 4:30 P.M.; Nassau Coliseum, 1255 Hempstead Tpke Uniondale (631-888-9000); $1 $12, $10.

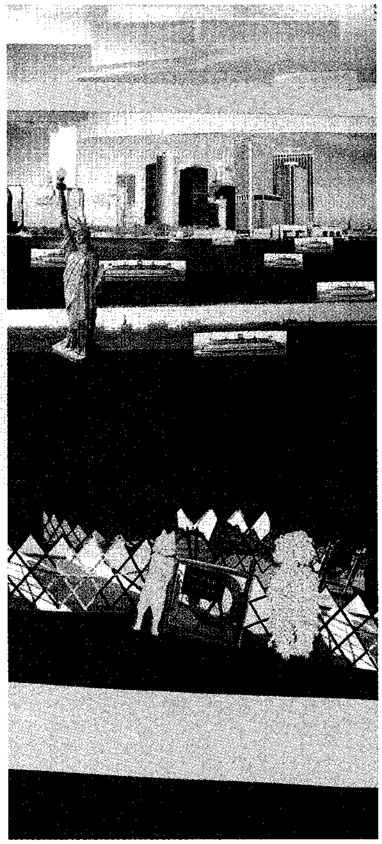


Illustration by Susan L. Roth

Rhythm Is Gonna Getcha

Direct from Barcelona come the Camut Band, an all-mal ensemble of dynamic dancer and live musicians who fus African drumming and Flamenco-inspired tap, all rich i humor and kinetic, rapid-fir artistry. *Life Is Rhythm* is grea for kids who have a hard tim staying seated. • 9/7–9/23, Th New Victory Theater, 209 W. 42n St. (212-239-6200); $30, $20, $1

This One Is Just Right

Papageno Puppet Theater presents *Goldilocks and the Thre Bears*, with music by Mozart Puppeteer Susan Delery Whedon, creator of the hand an rod puppets in the show, presents this modern, upbeat version for our kiddies. • Fridays Saturdays, and Sundays throug 9/30; 462 Columbus Ave., n 82nd St. (212-874-3297); $7.

Global Safari

During the weekend of 9/8, kids can pick up thei passports at the Prospect Park Zoo and embark upon wildlife adventure that includes crafts, internationa games, storytelling, and animals from around th world. • 9/8–9/9, Prospect Park Zoo, 450 Flatbush Ave. Brooklyn (718-399-7339); $2.50 adults, $1.25 seniors, 5 cents for kids 3–12, free for youngers.

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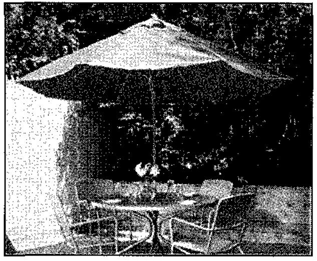

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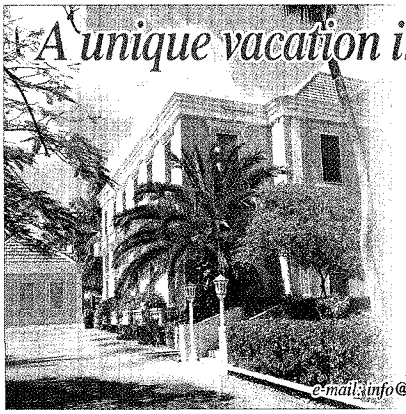

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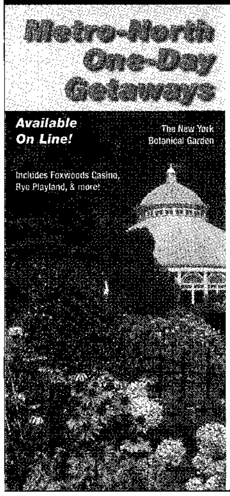

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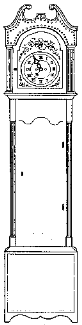

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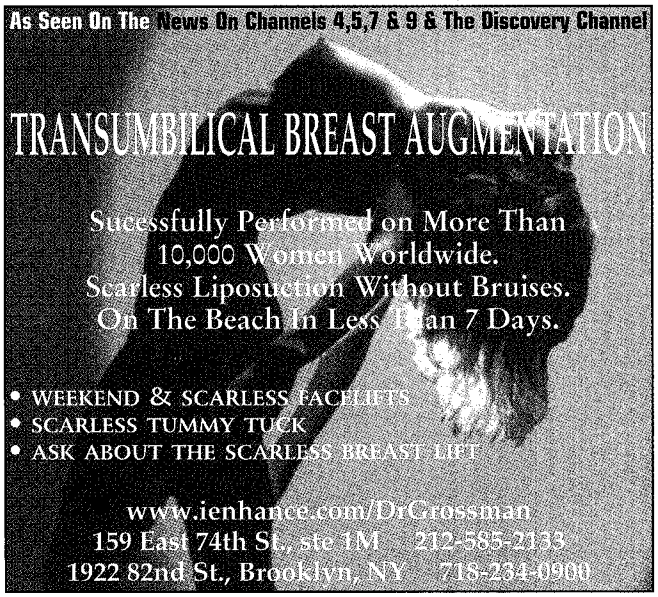

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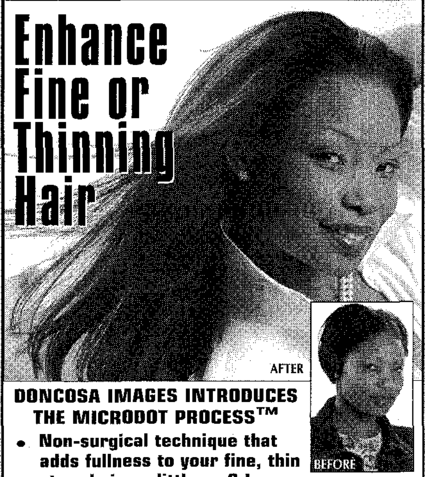

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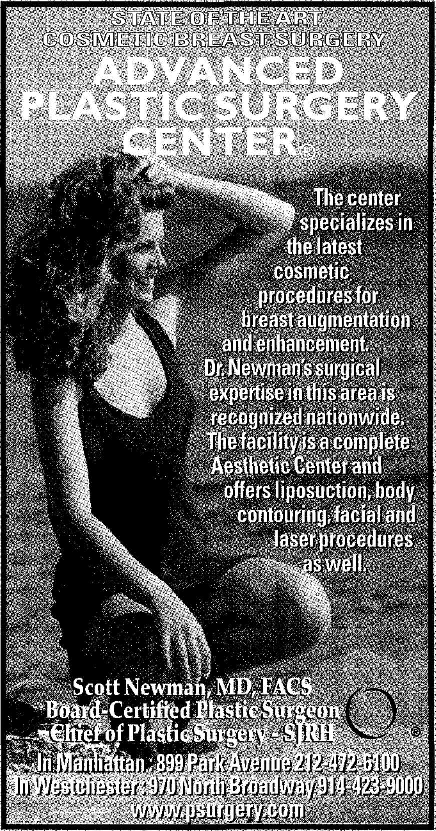

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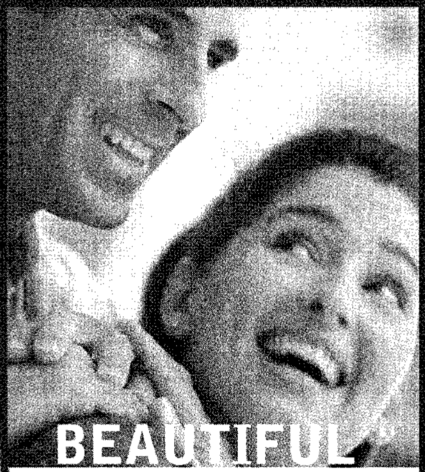

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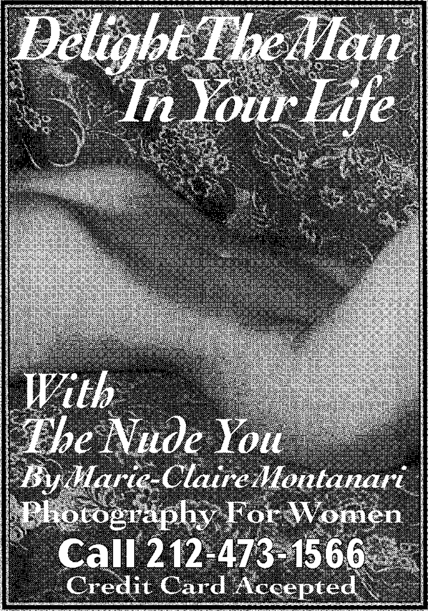

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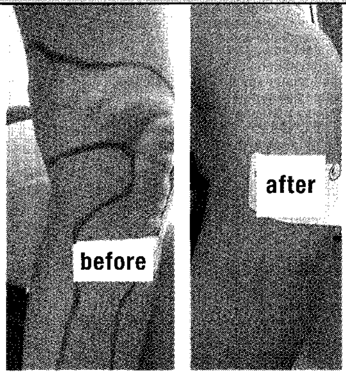

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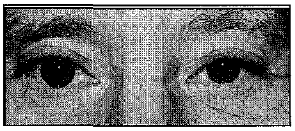

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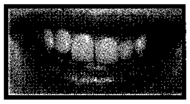

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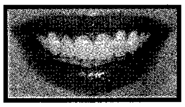

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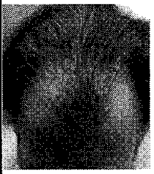

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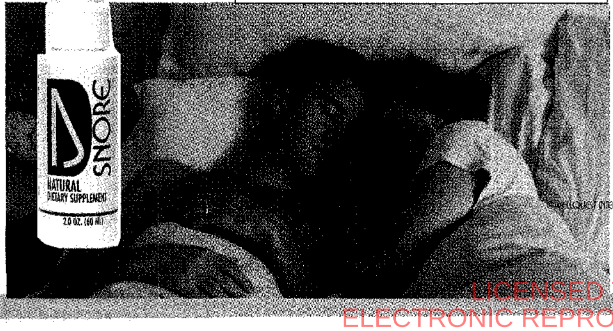

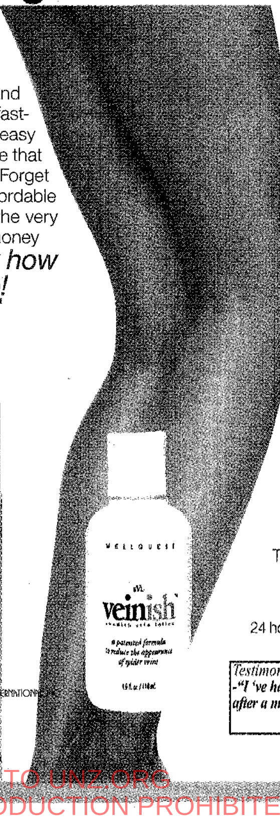

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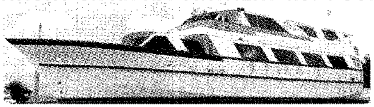

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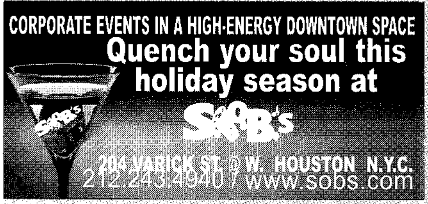

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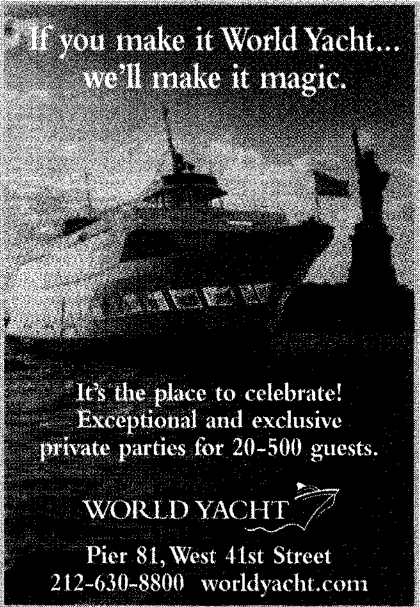

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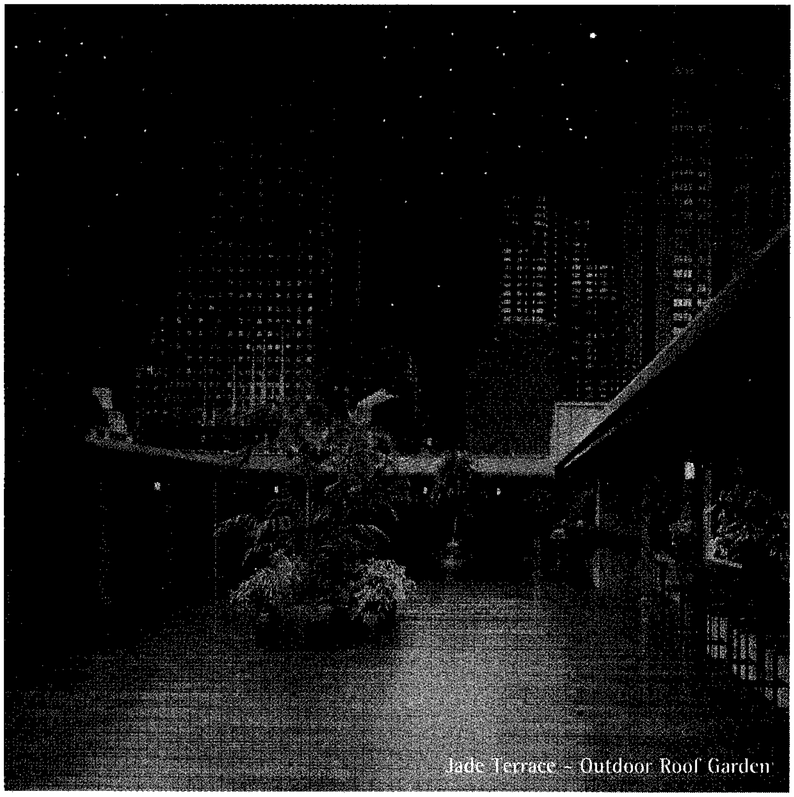
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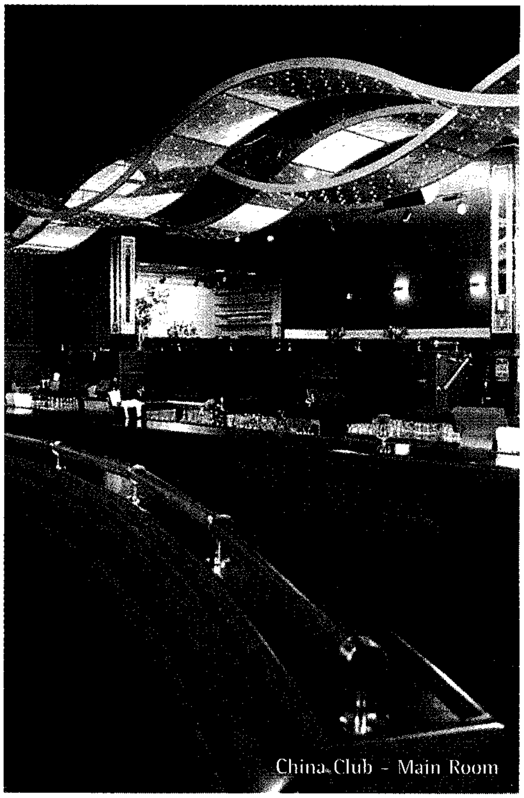
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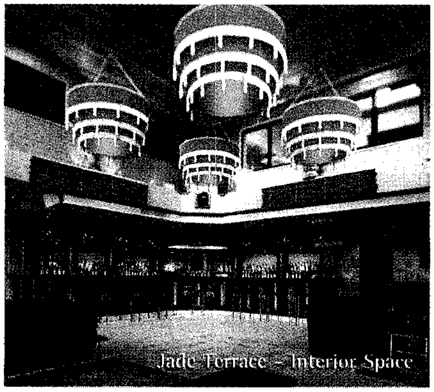
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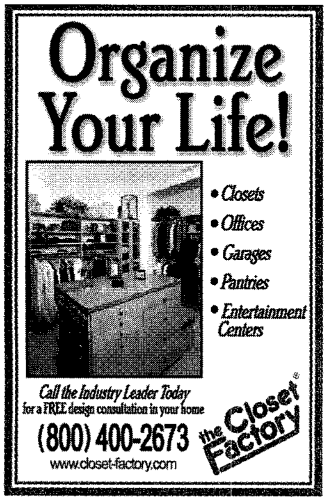

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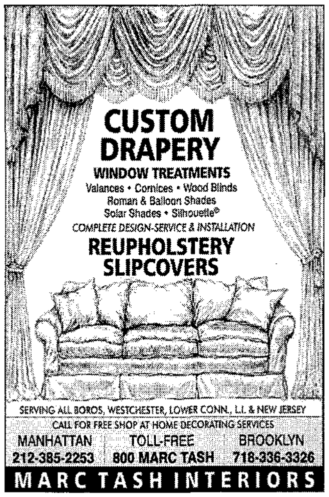

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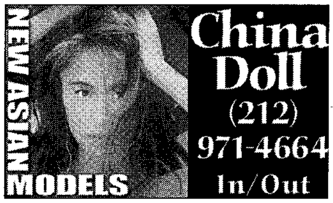
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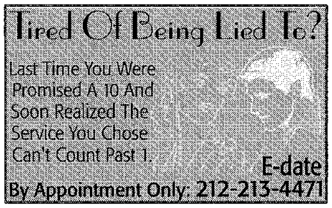
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Great Guy Seeks Wonderful Woman—He is 39, 6', fit, clean-cut, handsome (blue eyes), athletic, very successful, thoughtful, genuine. Lives in NJ and gets into NYC often. You are intelligent, kind, warm, sensitive and affectionate, 27-34 (single or divorced, no children). You're naturally pretty and definitely fit and thin. Together, we smile a lot, are grateful that we met, and create a wonderful family. Please send note/photo. nymag39@aol.com 8737✉☎

Beautiful, Blue-Eyed—Vivacious brunette, fit, 40s, who is passionate, caring, creative and successful, seeks worldly Jewish man of substance and integrity, to share her joie de vivre - for travel, the arts, outdoors and family. Nonsmoker. bbny3@aol.com 8742✉☎

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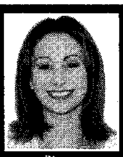

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Chic Professional Woman—Seeks educated, financially secure man from late 50s. I like outdoor activities, dancing, music, travel and theater. 8733 ✉

Sale!—Easygoing, caring, 5'11", nice-looking executive, mid 50s. Will go fast! Contact him now. Must be affectionate, friendly, worldly professional woman who likes the arts, current events, travel. She should be soft-spoken, slim, very attractive and fun. Photo/note. 8726✉☎

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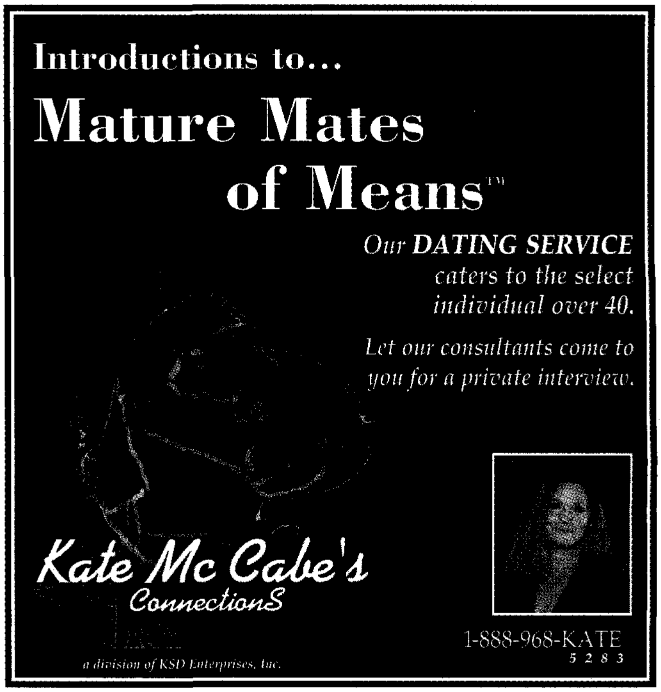

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Man Alive—Handsome and honest, wry and reflective, down-to-earth Ivy in the arts. 49, 5'11", (212). Likes music, books, outdoors, good talk. Seeks warm, genuine, pretty, shapely, bright and positive (212) woman, late 30s-early 50s, for the real thing, laughter and hugs. Recent photo, sincere non-form letter a must. 8805 ✉

Seeking Asian-American Beauty—25-35, for serious relationship. I'm a successful, handsome, athletic CEO with an exceptional lifestyle. Photo/note. 8787 ✉

Attractive, Russian-Born—Jewish female, 37, educated, warm, looking for a man with a positive outlook, well-established, Jewish, 40-49, educated, for a special relationship. Serious replies only. 8685 ✉☎

Free-Spirited Woman—Sophisticated, multicultural woman, 44, with a natural exotic beauty. Enjoys traveling and NYC culture among other things. Seeking a romantic, stylish man, financially and emotionally secure, no baggage, good cook, who knows how to enjoy life's ups and downs with integrity, honesty and a sense of humor. Photo/note a must. 8790 ✉

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High-Spirited Woman Of Substance—Blue-eyed, slim good looks, humor, charm and a heart of gold! Early 50s, grown children, Jewish, well-educated, philanthropic entrepreneur - loves travel, everything from opera to old rock 'n' roll, cooking, sports (I'm a great spectator), and making you smile every day. I'm ready to love and laugh with the right man, 50-65. Note/phone/photo. 8780 ✉☎

Colorado For Ski Season?—Ski instructor heading for snow country seeks woman to join him for season and beyond. Feeling adventurous? 8751 ✉☎

Successful, Good-Looking—White male, athletic, witty, divorced, 5'7", 47, consultant to performing artists, seeks fit, pretty, smart female for fun, adventure, romance. Note/photo/phone. 8719 ✉☎

Slim Brunette—Half Midwestern, half European. Any of these traits turn me on in a man: excited by life, likes to talk about ideas, experience with other cultures, European or Mediterranean nationality, 5'10" or above, 35-50, well-informed, reflective, (212). 8786 ✉☎

Genteel Gal Seeks Great Guy—Me: 5'7", curly blond, fair, feminine, slender, optimist. You: 50-65, self-assured, affectionate, good-natured, ready to love again. Bio. 8712 ✉☎

Great Husband—For a special, slim, petite, 30s, Jewish woman. 8810 ✉☎

Attractive, Passionate—40-something Westchester woman looking for man over 58, who has extreme confidence, personality plus, a generous spirit, style, humor, a good temperament, and is not intimidated by an independent woman who likes her life but would love to share special times with a special man. 8701 ✉☎

Handsome, Blue-Eyed Professional—6'4", funny - loves cooking, travel, movies. Seeks female, 28-38. 8776 ✉☎

Art, Theater, Opera Lover, Male PhD—64, seeks educated, tall, slim, upbeat, leggy lady. Travel, fun. Photo must. 8762✉

Vivacious, Very Pretty—Worldly Jewish divorcee, in (212), with a variety of interests, seeks successful, fit, fun partner, 53 plus, for lasting love story. 8768 ✉☎

Gay Jewish Guy—38, 5'10", 155, good-looking, creative entrepreneur with great sense of humor - bright, successful, relationship-oriented, good friend, soulful and real. Seeks similar, straight-acting Manhattan guy interested in dating and long-term relationship. 32-45. Please include photograph. 8750 ✉

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Handsome Attorney—Witty, movie lover, piano player, martial arts, Jewish, 37. Seeks fitness-conscious or bodybuilding, intelligent lady as friend, lover and soul mate. LI, Queens or Brooklyn only. 8693 ✉☎

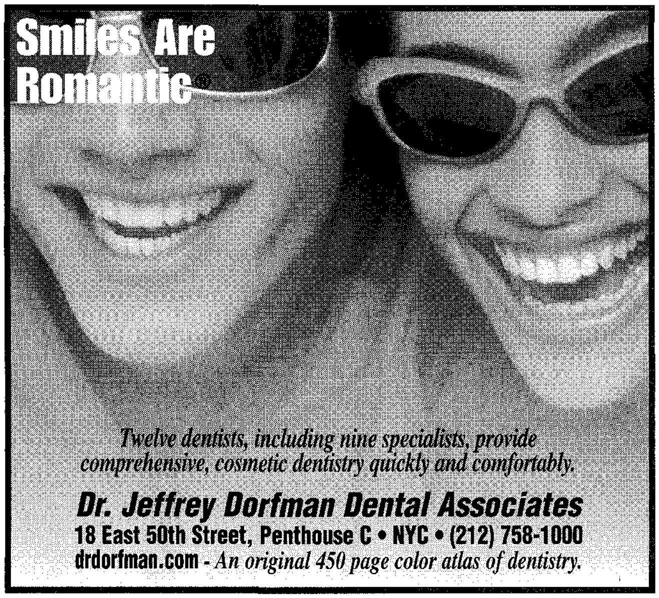
Sincere, Honest And Successful—Attractive, athletic male, 39, 5'11", financial consultant with good sense of humor, who enjoys golf, tennis, racketball, travel, movies, shows, dining out, etc. Seeks 25-35, nonsmoking female. Please include photo. dtrader27@aol.com 8745 ✉☎

Mature Jewish Rogue—Busy executive, 5'10", hazel eyes, single and financially, emotionally and physically fit. Seeking an attractive, slim and sensual lady, 35-55, for adventure and romance. Recent photo and note, please. 8785 ✉☎

Successful Executive/Attorney—45, lean, muscular, 6', 175 lbs, good-looking, athletic (gym, bike, golf), creative (musician), youthful, quick wit, warm and affectionate, no baggage (except traveling kind); likes fine restaurants to funky blues clubs. Wants to settle down with attractive, slim, fun, distinctive, romantic woman, 33-42. Note/photo. 8730 ✉☎

Beautiful, Bright, Sincere Lady—5'7", long red hair, green-eyed professor, 40. Loves music and travel. Seeks kind, intelligent, funny professional man. 8716 ✉☎

Looking For Romance—I'm a 46-year-old, attractive brunette woman who likes to spend weekends in NYC, walking, dining, theater and laughing. Want to join me? Note/photo/phone. 8656 ✉☎



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A Natural Beauty—And so much more. Considered desirable, sensual, sexy, slim with great legs, bright mind. Open, warm, *independent*. Cross between younger Jackie Kennedy and Ava Gardner. Well-educated, former model turned successful professional. Nice balance light and serious, irreverent and genuine. Flamenco dancer. Great sense of chic. Adores ocean swimming, sailing, Italian food, philosophizing about life. Rusty at tennis, golf. Captivated by Paris, Italy, architecture, great art. Likes sharing someone's interests. Seeks loving, successful, good-looking, available man, 50s-60s. esmeralda10021@hotmail.com 8683 ✉☎

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Witty, Attractive NYC Male—5'8", slim, 45, seeks cute, intelligent, easygoing woman, 34-44, to share films, theater, dinner and more. Note/photo/phone. 8752 ✉☎

Happily Low-Maintenance—Active, boyish 55-year-old, divorced Jewish male, 6', 190 lbs. Emotionally/physically available. Reasonably sophisticated, successful and presentable. Vegetarian. Passionate about all the arts, culture, music; life's joys. Naturally curious and open to new experiences. Delightfully naughty if asked nicely. Sensational cook and host. Nonreligious, nonpretentious, nonjudgmental, nonsmoker, nondrinker, non-pain-in-the-ass. Merely seeking an attractive, fun, feminine, relaxed and bright counterpart with manageable baggage, who has had it with "serial dating" and is ready for an old-fashioned, romantic, "for keeps"-type relationship. Added bonus: I'm an orphan; so no in-law troubles. NYC/LI. Photo please, please - which will be gratefully and cheerfully reciprocated. avatico@aol.com 8778 ✉☎

LI/NYC Pretty Blond—50, sweet, slender, romantic - enjoys life, laughter, music, travel, theater, cooking. Seeks loving, nonsmoking man, 54-70, to cherish. Photo, please. Letter. 8705 ✉☎

It's Time—White, professional Jewish guy, 42, avid skier, seeks a woman, 30-45, for serious relationship. No kids - now or ever. Religion open. Call, letter or e-mail: skiromance@aol.com 8784 ✉☎

Sexy Brunette, Very Attractive—Slim yet curvy, great legs, divorced, Jewish, intelligent, upscale, upbeat, world traveler, golfer. Seeks a good-looking, affluent, passionate man over 60, who lives and loves well. Note/photo. 8802 ✉☎

Gay Woman, Vintage 1950s NYC—Professional, good-looking, style-conscious, seeks a feminine, attractive, independent lady, to 55, for friendship, love and romance. gaynycwoman@aol.com 8749 ✉

Easy To Be With—Warm, nonacquisitive CT female, 50, professionally successful, in charge of a cultural nonprofit, looking to spend close moments with the right guy doing crossword puzzles, watching basketball and enjoying the city. Like someone who takes the lead. Financially independent. Note/photo/phone, please. 8724 ✉☎

Handsome, Retired Professional—Young 58, 5'9", 160 lbs, Jewish (you needn't be), good sense of humor, varied *interests*. Seeks warm, *romantic, slim*, pretty, nonsmoking female, 48-54. Note/phone/photo, please. 8732 ✉

Intimacy—40-year-old male, Jewish, very handsome and fit, warm, intelligent, stylish, artistic, kind, with great sense of humor and deep interiority, diversified interests and experiences. MD, published author and spa developer, seeks very attractive, warm, intelligent, sensual, stylish, refined woman with self-confidence, who also desires intimacy, passion, friendship, romance and life of sharing. 8808 ✉

Handsome Judge—Jewish, slim, athletic, intellectual and artistic, seeks slim, pretty, sensitive female, 35-48, with similar interests. 8746 ✉☎

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British-Asian—Seeks 35-44, successful, tall, handsome, fun-loving, decent man for friendship and more... Letter/phone/photo required. 8715 ✉☎

Love, Marriage, Family And More—Beautiful Latina MD, 40ish, fit, loving, caring, focused, seeks successful professional, fit, unencumbered, evolved NYC male under 50 for commitment. 8728 ✉☎

Top Quality—Blue-eyed Scandinavian blond, *terrific figure*, very good-looking, slim and stylish. A stunner in jeans. Divorced. Lifelong learner - can talk investments to gardening to science to the highways and byways of life. Small-town roots, gravitates to cities. Financially secure professional. Loves laughter, good anecdotes, movies, nonfiction, walking/hiking. Easygoing, cultivated, caring, people-person. Fabulous traveler, a whiz at reading maps. Values the golden rule. Seeks smart, confident, warm, verbal, active man, 45-67, ready to appreciate a wonderful, loving, dynamic woman. sue@activewoman.com 8740 ✉☎

Cute, Upbeat, Fun—White male, 50, easy to talk to, tall, loves adventure travel, pool, sports. Seeking down-to-earth, fun woman. 8744 ✉☎

Brown-Eyed Boomer Beauty—A NY native (lives near the sea) - shapely, witty, perceptive, fine arts professional, seeks compatible guy - upbeat, fit, accomplished, nonsmoking professional, 49-58. ...Love and laughter, sand in our toes and so much more... Note/photo. 8799 ✉

Pretty, Prep-Schooled Sweetie—Shapely, wholesome, divorced Jewish female, late 40s, petite, with Master's degree. Enjoys golf, tennis, cooking, cuddling, show tunes and nurturing a relationship. Seeking Jewish male, established, easygoing, kind heart, and ready for loving, loyal life together. Letter/photo/phone, please. 8691 ✉☎

Gay White Male—40s, stable, handsome, healthy, into books/country walks. Seeks counterpart, 35-50. Asian a plus. 8754✉

Attractive 48-Year-Old—Single white male, intellectual, seeks a partner in a pretty, self-aware, single black woman who is uniquely cherishable. 8767 ✉

Seeking Playmate—For me and my adorable little girl - 5. Handsome professional, 40, Jewish widower, slim, fit, fun, upper East Side, seeks that one beautiful partner. Photo? 8707 ✉☎

Attractive Woman Professional—54, educated and nice, seeks a successful mensch, 50-60 plus. 8773 ✉ ☎

Sexy, Charming, Blond—Emotionally and financially secure, seeks male, 43-57. charmedgardenia@aol.com. 8803 ✉ ☎

Low-Key Professional Man—Jewish, 60s, healthy, slender, seeks a Jersey lady, 40s-50s - tall, brainy, strong/robust! Works out. Martial arts okay. 8755 ✉☎

Sexy, Vibrant Woman—Young 47, Ivy PhD, seeks passionate, kind, educated man for laughter, love, life. 8741 ✉☎

Get Out Of The Rat Race—Come join me in my mountaintop log home. White male, nonsmoker, 59, looks 50, 6'4", in search of tall, slender, nonsmoking, naturally pretty, outdoorsy lady to join me and enjoy the easy life in Sullivan County. Photo and note. 8760 ✉☎

Asian Lady—29, attractive, passionate and intelligent. Stylish but down-to-earth, easygoing and fun to be with. Seeking a gentleman, 29-40, Asian or Caucasian, smart and successful, for a serious relationship and a fantastic time together. 8770 ✉

Pretty, Slim, Feminine, Gay—Professional female seeks same, 30 plus. Must be financially and emotionally stable, intelligent, honest and a nonsmoker, for friendship and possibly more. Note/photo, please. hope57@peoplepc.com 8743 ✉

Boston Irish Beauty—In a NY state of mind, 52, looks 39 (ageless), 5'9', size 6, former model, nonsmoker, warm, altruistic, five-star kisser, sexy, polished, a total woman. Theater, jazz, hiking, football. Seeks single/divorced male best friend and more. Must possess integrity, courage, warmth, self-esteem, sense of humor. Race/age open. 8793 ✉☎

Once-In-A-Lifetime Chance—Hispanic female, 33, 5'5", attractive, wholesome, smart, adventurous, professional, happy, loyal and kind, affectionate and sensual. Seeking male counterpart, 35-49, white or Hispanic, with Christian upbringing. No children. No drugs. Nonsmoker. For friendship first and possibly to adore, spoil and respect each other forever, if able to steal my heart. 8736 ✉☎

Latin Lady—Computer professional and fitness devotee, 5'5", 115 lbs, dark hair, light brown eyes. Eclectic interests include travel, dining, the arts and sports. Seeks very fit professional man, 5'9" plus, 35-45, with variety of interests to share. Photo/note a must. 8774 ✉☎

Perky, Petite Blond—Awaits male, over 60, non-retired professional who loves work, play - and hopefully me. (212) only. 8686 ✉☎

Rare Jewel—Single white female, 30s, 5'4", seeks man of good character and manners, who is caring, knowledgeable, outgoing and cheery, for potential marriage/children. I am kind, warm and shy. My intellectual interests include science, computers and business. I enjoy dancing, music and dining. Age/race open. 8734✉☎

Manhattan Male, 58—Company president. Sincere, good-looking, fit, emotionally available, seeks loving relationship with laughter and romance. You: 45-55, warm, sensitive, attractive. 8748 ✉

Seeking Chinese Lady—Attorney, Irish-English, 6', 180, blue eyes, brown hair, attractive, educated, divorced, grown children, Catholic. Interests: arts, theater, music, travel, boating, Chinese culture and history. Seeking Chinese lady to share our lives. 8702 ✉☎

Loving Widow—Educated, witty, very pretty, needs a cultured, loving, educated man, 70-80 - one who enjoys the warmth and closeness of a soul mate. Exchange of photos/phone. Near White Plains. 8777✉

Seeks Marriage And Family—6'4", handsome (really), slim, very athletic, successful Jewish attorney, 52, many interests, easygoing, happy, fulfilled - except I do not have an educated, warm, pretty, slim lady, 35-40, for all that life has to offer. Photo - will reciprocate. 8791✉☎

I Am Ready—I hope you're ready to meet a successful Jewish male, 38, 5'2", who loves golf, tennis, skiing, traveling, antiquing and films. You should be Jewish, petite and athletic, 28-38. NYC or North Shore LI preferred. Send photo/note. 8759 ✉☎

Wall Streeter—Professional male, 6'1", 41, seeks attractive professional female, 30-42, for long-term, meaningful relationship. 8789 ✉☎

The Chemistry...The Connection...—51, attractive, fit, evolved female seeks communicative, passionate, interesting, successful male, 40s-50s. Tall, bearded a plus. Must love kids. Note/photo. 8493✉☎

51-Year-Old Physician—Eclectic tastes, likes golf, theater, fine dining, travel. 6'1", 180 lbs, athletic build, brown hair, blue eyes. Looking for nonsmoking female counterpart, 36-46. 8708 ✉☎

Pretty, Sexy Brunette—Bi, olive skin, somewhat einzelganger. Day trader. Loves music from hip-hop to opera. Has been five years in USA. Also loves tennis, dancing, beginner golf. Like to meet somewhat same person, 30-55, for a relationship, marriage, possible kids. LI/NYC. 8782✉

Free To Play—If you are free to play tennis, golf, sail, ski and travel with a mid-50s, 5'4", attractive widow - and enjoy the arts and music, please write/call. 8794✉☎

Handsome, Wealthy, Athletic, Jewish—Professional guy in NJ and NYC, seeks career woman (medical, legal) or other bright woman, 37-44, wanting marriage and children soon. yyyj@aol.com 8806✉☎

Upper West Side—Jewish man, 46, plays piano and hockey, interested in photography, art, languages. Seeks intelligent, kind, stable, slim woman who doesn't have to like any of those things. Letter and photo, please. 8731 ✉

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7
MOMA
1:00 pm
Touch Football
3:00 pm
Ping-pong & Pool
9:00 pm
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Blue Man Group
8:00 pm
Bowling & Bars
9:00 pm
14
White Water Rafting
9:00 am
Brooklyn Museum
12:00 pm
Guided Hiking
2:00 pm
Workshop
20
Ski Trip Weekend
6:30 pm
21
Metropolitan Museum
3:00 pm
Bourbon Tasting
8:00 pm
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Salsa Dance Workshop
8:15 pm
28
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CT Woman—Attractive, slim, 5'7". Interests include sailing, hiking, golf, reading. Love winter walks on the beach. Seeking to share quiet moments with fun-loving professional man, 52-60. 8703 ✉☎

Asian Admirer—Established gentleman, 35, Caucasian, good-looking and likable, seeks very attractive Asian lady for relationship. Photo, please. 8779 ✉☎

Successful, Athletically Slim Male—Entrepreneur, looking for slim, athletic professional female, 26-36, who enjoys travel (French Riviera), skiing, tennis, beach and boating - fun in the sun. Note/photo/phone. 8795 ✉ ☎

Do You Have Princely Potential?—30ish, divorced, tall, slim, blue-eyed brunette seeks frog to kiss. Must know how to laugh as well as you ribbit. Be comfortable in a suit or jeans, willing to experience life to the fullest. Enjoy candlelight, Broadway, the ocean, dining out and traveling? Send note/phone/photo; will respond with same. 8804✉☎

Young Racquel Welch Type—Classy, curvaceous 5'6", Jewish, long auburn hair, violet eyes - seeks sophisticated, kind man, 5'10" plus, 39 plus, to enjoy the best of NY and each other. Photo. 8648 ✉☎

Bona Fide City Girl—37, 5'4", Asian, slender, long hair, dimpled smile, Ivy-educated, gives 100%. Seeks best friend: accomplished professional male, 30s-40s, 5'9" plus, healthy, big heart, career-driven, partnership-ready. Photo/note. berle_marx@yahoo.com 8800 ✉

Absolutely Stunning—But much more, too: independent, sensual, funny (sure to make you laugh), with a sense of whimsy and a rebellious streak. Long-legged, slender, graceful, divorced woman, 49. Accomplished entrepreneur. Vivacious, generous, candid, real. Penetrating green eyes. Gravitates to: adventure vacations, good theater, blockbuster exhibitions, US Open, Maine, hiking. Game for most things. Plays tennis, sails. Seeking fun relationship (maybe more) with athletic/physical, nonsmoking, 5'9" plus, attractive man who values spontaneity and authenticity, 45-55. Njmaine@aol.com 8739✉☎

Cerebral Guy—Successful, high achiever, good-looking. Seeks classy female equal, late 30s (or nearby), with brains and beauty. You hold rational, secular, individualist values. 8771 ✉

Be Spoiled By Attractive—Sensual, worldly, warm, Jewish, 52, 5'7", accomplished professional lady. If you're caring, sincere, ethical, to 58, 5'10" plus. Photo. 8723 ✉☎

Marriage-Minded Corporate CEO—And entrepreneur. Divorced, dad, well-educated and very successful, though unpretentious. 6'2", 185 lbs, 62. Seeks articulate, honest, smart and significantly younger woman who wants marriage in her future. Must have successfully graduated and mastered the principles of flirting, teasing and seduction 101 and 102. 8765 ✉☎

NYMESSAGE

Erudite, Straight Lady—Seeks same, 58 plus, for theater, opera, etc. 8727 ✉

A 32-Year-Old, Kind And Wealthy—Single, tall, attractive white male looking for his match. I'm from a prominent family, Ivy League-educated, and run my own finance company in midtown Manhattan. I seek a very thin and very beautiful, single white or Asian female who's in college or recently graduated, who's kind and fun, between the ages of 18 and 28, for a long-term relationship. Please only respond with a photo. 8753✉

When Ordinary Becomes Extraordinary—Searching for that man of distinction: an accomplished person, 50 plus, who is loving and lovable, playful, caring, very bright and creative, passionate and well-traveled. A man who is full of life and ideas. I am a spirited, bright, creative and warm female who is very attractive, 5'8", slender and shapely, and touched and sometimes dazzled by the joy, pleasure and devotion that can be shared by two people in love. Central NJ. Note/photo. 8797 ✉

Unique Millionaire—Self-made, street-smart entrepreneur - intelligent, ambitious, 59 going on 39, 6'3", 230, seeks sexy soul mate - real woman with a great figure, 30-45. Photo. 8788 ✉☎

Nice Guy, Strong Values—Handsome, fit professional, 49, likes engaging talk, the outdoors, NYC culture. Kind, thoughtful, reliable, fun, self-aware, doesn't snore. Seeks warm, smart, loving lady. 8809 ✉ ☎

Beautiful Blond Model—With MBA, seeks Jewish, handsome, GQ, slim MD, DDS, JD (45-52), who is emotionally/financially secure and marriage-minded. Note/phone/photo a must. 8709 ✉☎

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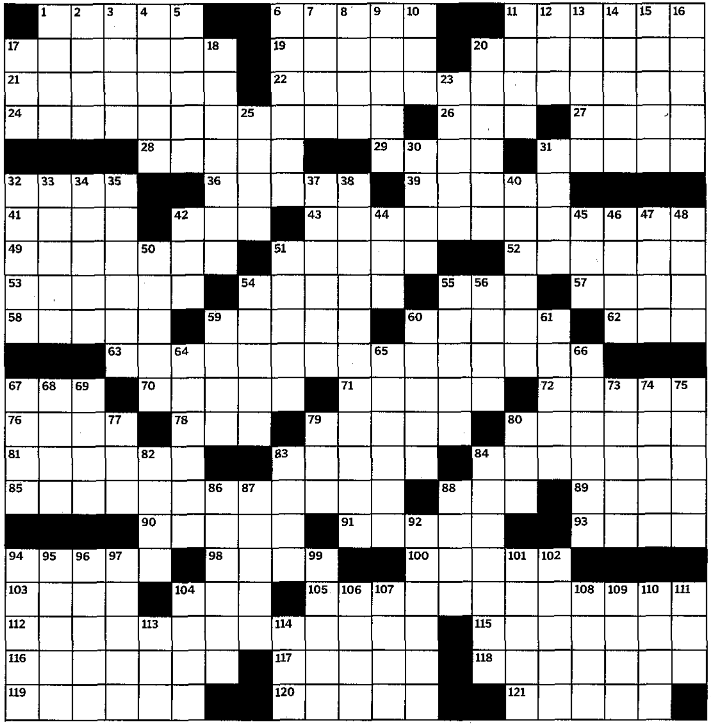
‘Reasons for Quitting’

‘Cue’ Crossword by Maura B. Jacobson



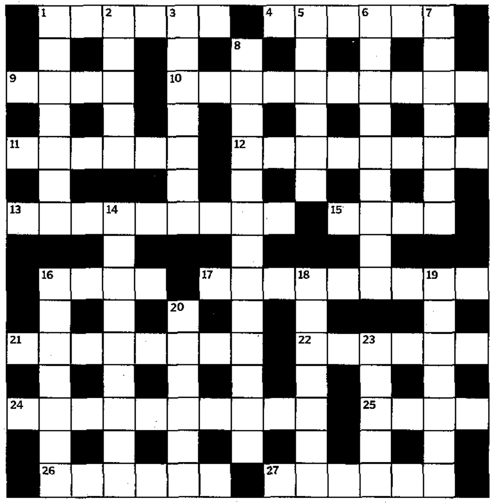
ACROSS

1 Fall bloomer
6 Marine or Signal
11 Skirt topper
17 Enticed
19 Love, in a Dean Martin tune
20 Slugged
21 Alexandra was the last
22 Why a muffler installer quit
24 Why a fisherman quit
26 Miscalculate
27 Or —— (ultimatum)
28 Fergie's first name
29 Close by
31 Emancipated
32 Records of court proceedings
36 Slanted type: abbr.
39 Snarl from Fido
41 Armies' conflicts
42 Holland's Zuyder ——
43 Why a miner quit
49 Electra's brother
51 Cavalryman's horse
52 "The Wizard of Menlo Park"
53 Flower children's gathering
54 Raison ——
55 Boathouse item
57 Zola novel
58 Injured-arm device
59 One of the Astaires
60 First zodiac sign
62 Cask
63 Why a coffee brewer quit
67 Corn core
70 Waiters' needs
71 Yesterday's tomorrow
72 Golfer Palmer, to friends
76 Lacking rain
78 Elevator buttons
79 "Childe Harold" poet
80 Defeats soundly: slang
81 Count every penny
83 Swiss-horn prefix
84 Originates
85 Why a tailor quit
88 Memorable Myrna
89 Computer input
90 Onetime New York hotel
91 Exorcist's quarry
93 Gun down
94 Sounds of laughter
98 Mine: Fr.
100 Coveted statuette
103 Kind of vaccine
104 Dadaism pioneer
105 Why a historian quit
112 Why a lumberjack quit
115 Step into the shoes of
116 Dots über vowels
117 Swampland
118 Showed scorn
119 Cummerbunds
120 First pre-coll. exams
121 Rite site

DOWN

1 Too
2 Cabbage salad
3 Change direction
4 Lake Indians
5 ——-car (auto-hire)
6 "Go, and —— falling star": Donne
7 Melville adventure
8 Ample space
9 Groom oneself showily
10 Gender
11 Smudgy effect
12 Pop music's —— Lobos
13 Word with Mongolia or Hebrides
14 Serviceable
15 Feel intuitively
16 Made sharp
17 Ocean abbr.
18 Milk-product locations
20 Rabbit's snack
23 Receives the audio
25 Thurmond of basketball
30 Relative of "zounds!"
31 Made a getaway
32 G.I. truants
33 December song
34 "Three Coins" fountain
35 Say yes
37 Like Dickens's Nell
38 Why a musician quit
40 "Dixie Land —— was born in . . ."
42 Branch of Buddhism
44 37-Down, to Burns
45 Bowler's target
46 Danish author Dinesen
47 Voice inflection
48 Unexpected difficulty
50 Overly snug
51 Appears to be
54 Designated dates for attacks
55 Choir accompaniment
56 Well-ventilated
59 Rush-order abbr.
60 Increase stitches, in knitting
61 Type of trap
64 Gushes lava
65 Donna Reed's "From Here to Eternity" role
66 Anticipates fearfully
67 Credit's alternative
68 Whale of a film
69 Shuttlecock
73 Pertaining to birth
74 "—— man with seven wives"
75 Emerson specialty
77 Château —— (Dumas locale)
79 Short-order sandwich
80 Have a bawl
82 Hamm and Farrow
83 Ethnic hairdo
84 Agrees
86 Gets the ball rolling
87 Glamour girl's asset
88 Was bested
92 Facial features
94 Partner of pocus
95 Incense give-off
96 Schleps
97 Islamic Almighty
99 Pizarro's victims
101 Sports palace
102 Opposite of attract
104 Aardvark's diet
106 Gumbo ingredient
107 Clenched hand
108 "—— a Song Go Out of My Heart"
109 Ancient capital of Japan
110 Champagne bucket
111 Kennedy nickname
113 Scheduled to arrive
114 Elec. unit

The ‘Guardian’ Crossword Set by Rufus



ACROSS

1 Contract, perhaps, for engineering work. (6)
4 Family led out from fire. (6)
9 A melody recalled in opera. (4)
10 Circular tours? (5,5)
11 She shows skill in carving ham. (6)
12 When alone, get changed and stretch out. (8)
13 It could be ground where games are finely balanced. (5-4)
15 Erotic reply to proposal returned, a case for a kiss. (4)
16 Lincoln has one of these hostelries. (4)
17 Dismiss class mischiefmaker. (9)
21,22 Off-putting manoeuvre. (8,6)
24 Worried speculator transfers shares. (7,3)
25 Quiet, on edge and rather demure. (4)
26 Puts pressure on the men who sail in a ship. (6)
27 Provocative article in Communist paper. (3,3)

DOWN

1 Agreement lawyers attain. (7)
2 Spilling a pint—clumsy! (5)
3 A beggar sorting out contents of bins. (7)
5 Such games will never be played out. (6)
6 It's essential, if you want to speak French. (2,7)
7 Pay them when in distress, showing compassion. (7)
8 We don't know what to make of these unusual stage entrances. (5,6,2)
14 Performer at the Windmill? (3,6)
16 The opposite of sun bonnets? (7)
18 Give one the right name? (7)
19 Driving a point home, Newton is out of order. (7)
20 Big wave producing damage in front of ship. (6)
23 Such a saucy prank! (5)

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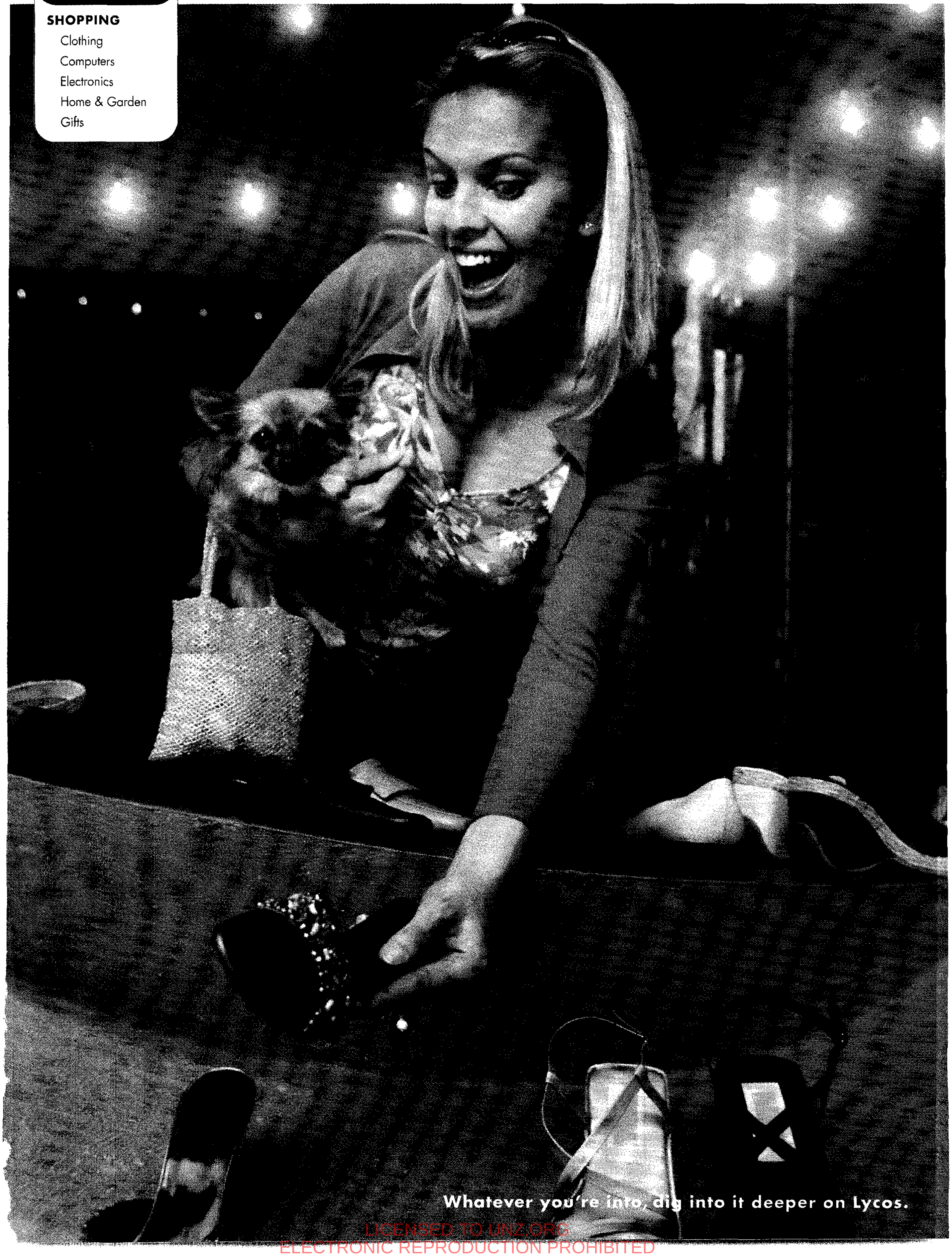
Solutions to last week's puzzles appear on page 224.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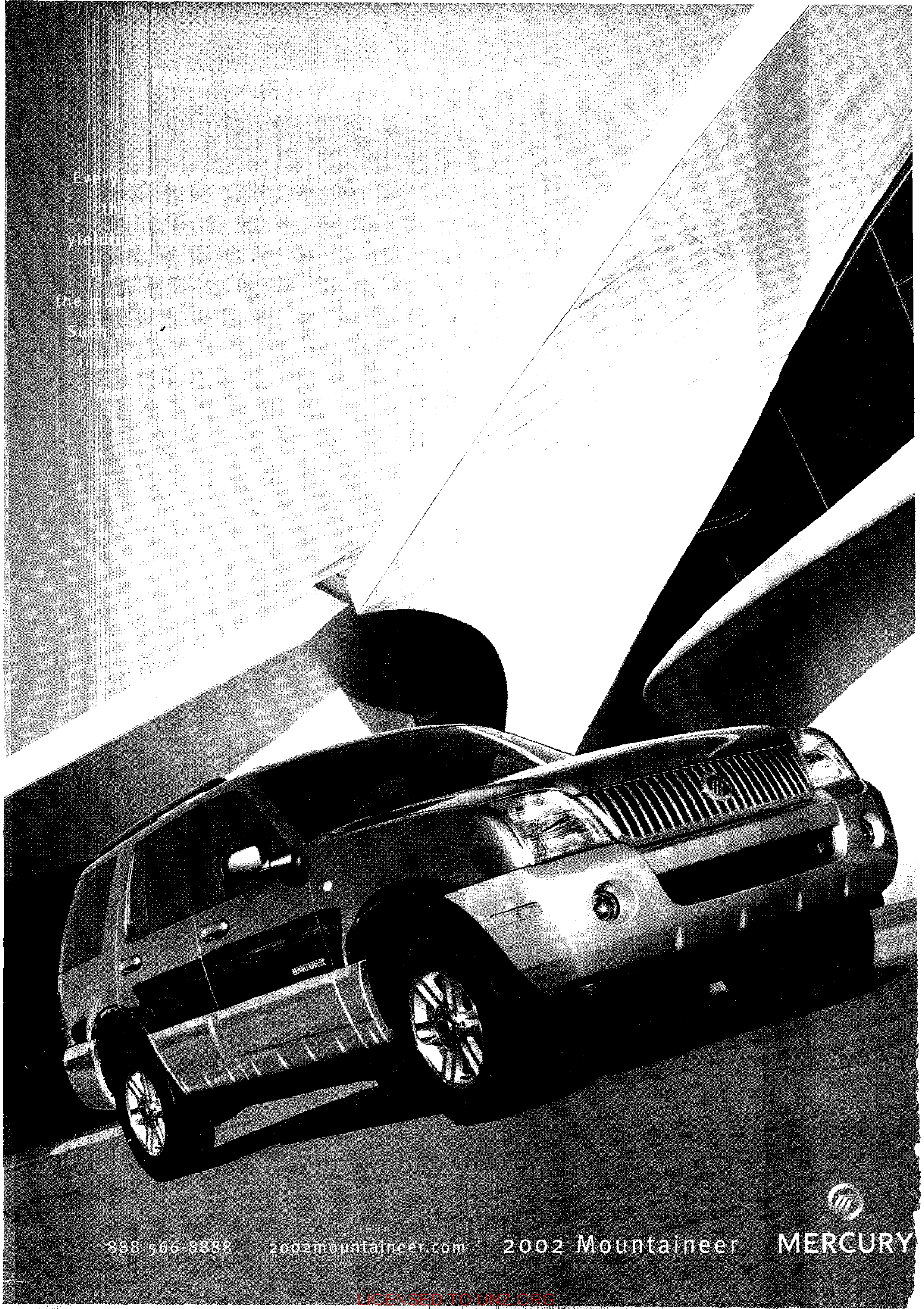
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